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James Francis Cooke

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The Etude

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Edited by JAMES FRANCIS COOKE

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THEODORE PRESSER CO., Publishers, 1712 Chestnut Street, Philadelphia, Pa.

The World of Music

With the Production of Herodiade at the opera in Paris, a movement was started for the erection of a monument to the great French composer, Massenet. Over 140,000 francs have already been collected.

London has a College for Choristers which, according to report, will supply choir boys trained for special service upon short notice.

Pietro Yon, the Italian Organ virtuoso so well-known in the United States, has been elected to the position of Honorary Organist of the Sacred Heart Basilica of St. Peters. Yon is thirty-five years old, for two years he was assistant organist at the Vatican. In 1907, he became organist of St. Francis Xavier's Church in New York. During the last two years he has been devoting his time to concert playing.

A Noon Hour of Music for a certain period every year has been the custom of the Brick Presbyterian Church in New York. This church is located upon Fifth Avenue in the heart of a rich mass business district. Only a few years ago it was in New York's most exclusive residential section. The services are held on Friday only. In many cities there are splendid church buildings that have become encompassed in the business sections by the advance of commerce. These churches often possess musical equipments costing thousands and thousands of dollars. Such equipments are unable to fill their auditoriums be used for the public good every noon every workday of the year. It does mean a great deal to have a place where the worker might repair for a few minutes to canine of music. There also might be less Bolshevistic criticism of wasted investment. Fortunately, many churches are often opening their doors for spiritual and altruistic service during the week. The war is responsible for a great change in this respect. Fortunately the need for music is more and more recognized in all civic life.

The Official Bulletin of the National Federation of Music Clubs has reached our offices. The Bulletin is the official organ of the Federation which is managed by the Federation itself shows a splendid spirit and independence of purpose. The ETUDE wishes it great success. The various departments of the magazine are conducted by women who are directing different phases of the work of the Federation.

Alfred Dolge, whose remarkable industry and initiative resulted in the upbuilding of a city in New York (Dolgeville), largely devoted to musical industries, died in Dallas in January. Mr. Dolge was the author of an excellent book upon the history of the pianoforte industry.

A Transposing Keyboard has been invented by a professor of bacteriology, Dr. Morris Fishbein, of the University of Chicago. Thus the pianist can play the music in the key in which it is written and transpose it to any key merely by turning a lever.

Karl Feininger, born in Baden, seventy-eight years ago and well-known to musicians of two continents died on the 31st. Mr. Feininger was a veteran of the Civil War.

Luigi Denza, one of the best known of modern Italian song writers died on May 20 after years professor of singing at the Royal Academy of Music in London, died at his home in Naples, March 26, 1922. His famous song *Funiculi Funicula* so often mistaken for an Italian folk song was written to celebrate the opening of an inclined plane railroad (funicular) up mount Vesuvius.

Emil Ring, former conductor of the Cleveland Philharmonic Orchestra, that city early in February. Mr. Ring was fifty-eight years of age.

Milk Served in Bottles with clean straws at 10.30 A. M. in public schools east and west has produced remarkable results. The gain in the Darwin School in Chicago was three pounds in three months against the customary average of slightly over one pound. The school work of the children it is reported showed great improvement. Previously a "stupid" child is only a hungry child, with his brain power reduced by injudicious feeding. Music teachers, perhaps this may have a thought for you.

The Boston Symphony Orchestra has retained the noted French conductor, Pierre Monteux, for two more seasons.

Frederick Stock, conductor of the Chicago Orchestra, has presented the Chicago Civic Association with the sum of $1000.00 to start a fund to assist in the publication of American works deserving of presentation.

A Walter Damrosch Fellowship of Music is to be established at the American Academy in Rome. In order to create a fund a remarkable start has been made through a concert given February 27th, in New York, with the participation of the New York Symphony, the Philadelphia Symphony and the New York Philharmonic. This is possibly the greatest group of orchestral players ever assembled at one time in American musical history. There were 225 men in the ensemble, with Coates, Mengelberg, Stokowski, Stransky and Bodansky.

Prokofieff's Love of Three Oranges was produced in New York by the Chicago Company and made a great hit. The composer conducted.

Dr. Owen Hugh Evans, a fellow of the Royal Academy of Music, London, and for many years a well-known singer and conductor in the middle west, died at Marysville, Ohio, on Feb. 15th, in his seventy-fourth year. Dr. Evans was born in Wales and came here in his twenty-first year. He also studied in American schools and at Leipzig.

Gustav Mahler is ranked as the greatest symphonic composer since Beethoven by Willem Mengelberg in an interview in *Musical America.* He gives Richard Strauss second rank to Mahler. Mengelberg is now in his second year as a guest conductor in New York.

The Taming of the Shrew in operatic form under the name of *La Mégère Apprivoisée* was given in Paris early in the year. The composer is Charles Silver, who won the Prix de Rome in 1891. The role of Katharine was played by Marthe Cheval. The opera is reported to have made an immediate hit.

Osteopathy has a firm friend in Galli Curci who has given thousands of dollars to its charities. At a recent concert at the Metropolitan Opera House in New York it was necessary to sell out the stage for the largest time in the history of that house,—netting $10,000 for the Osteopathic Hospital.

The Bach B. Minor Mass was magnificently sung in New York in February by the Schola Cantorum under the direction of Kurt Schindler.

Enrico Bossi, the famous Italian organist has been giving a series of recitals in Budapest and has been received with great acclaim.

A New Swedish Invention substitutes pictures of moving films for the cumbersome scenery. It is suggested that this may result in great economy in theatrical presentations.

Snieguroteshka Rimsky-Korsakoff's fairy opera had its first American presentation in New York at the Metropolitan Opera House on January 22d. The opera is forty years old but the recent successes of *Boris Godunov, Prince Igor, Coq d'Or* and other Russian music has created a demand for modern Muscovite works of art. The opera was heard with great delight and its American première may be regarded as a great success. The story has to do with Snieguroteshka, daughter of Old King Winter and Fairy Spring, who having been permitted to come to earth falls in love with a rich merchant. Just as their engagement is announced there is a brilliant shaft of sun-light strikes the Snow-maiden and melts her. As she expires her lover leaps over a precipice to his death. The gorgeous settings of Boris Anisfeld came in for as much attention as did the music and the singers. Lucrezia Bori was the Snow-maiden.

Havana turned out for the Sousa Band as it does for opera. The Spanish papers described the bandsters and their attires as if it were the first of the opera season. The Band of course made an immense hit and one of the papers remarked, "We wish that the United States would send us more things like the Sousa band and fewer refugees from the Volstead Act."

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The Ashes of Rodet de Lisle, composer of *La Marseillaise* have been moved to the Pantheon in Paris to honor his memory. 274
The Biennial Federation of Musical Clubs holds its Fourth Annual Convention in Philadelphia, April 17th, 18th, 19th and 20th, due to the splendid initiative of the State President, Elizabeth Hood Latta, the convention promises to be the largest by far in the history of the organization. Most of the meetings will be held at the Bellevue-Stratford Hotel with the two famous women's musical clubs, The Philomel Club and Matinee Musical Club. On one evening a large meeting will be held at Witherspoon Hall with the Philadelphia Music Teachers' Association in the position of host. 275
Radio Music which has been so much discussed in the press of late appears to be very much more successful in outlying districts than it does in metropolitan centres where it is subject to the "interference" through cross currents is such that the results are very unsatisfactory. However, the various big enough to devise the original apparatus will unquestionably not stop at a little matter of such interferences. At present there are four Radio Stations maintained for broadcasting music and news, such as follows: Station Sea Gate Kdka, Pittsburgh, Station WJZ at Newark, N. J., Station Wbz at Springfield, Mass., Station KYW at Chicago, Ill. Since the wave length is 330 meters and since the service, according to report, reaches out 1000 miles in all directions, it will be seen that a goodly portion of the country is already covered. The program at Pittsburgh includes Music, Time, News, Market Reports, the Heinroth Organ Recitals, Church Services on Sunday, etc. The idea is having such a boom that the *Musical Forecast,* a local musical paper of Pittsburgh, where the Westinghouse has its headquarters, devotes three pages of its issue to notes, news and advertisements of the various firms selling radio equipment. 276

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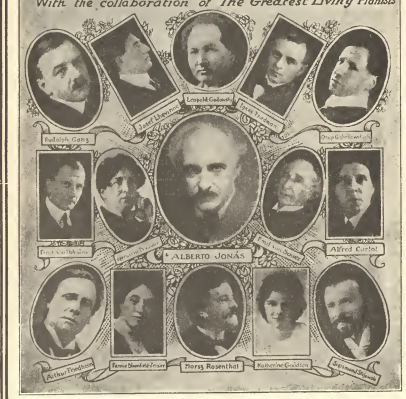

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APRIL, 1922 Single Copies 25 Cents VOL. XL, No. 4

Ready for Penance

SINCE the publication of our Music Club issue we have spent part of our time "in sackcloth and ashes." Notwithstanding the great number of letters of appreciation there stand out before us certain omissions which of course we very greatly regret. But we expected it. It was impossible to make an issue of this kind, no matter how sincere our intent or how hard our efforts, and please everybody,—especially as there were some 300,000 very active ladies to please. Several have written us that they are convinced that the Music Club issue will be of very great value to the progress of music club work in the United States. If this is true we are happy. If your name, the name of your club president, the name of your "particular friend" was left out,—please take the will for the deed and remember that our issue was the result of hundreds and hundreds of club leaders in all parts of the country. We knew that there would be some omissions and we could have written this editorial a year ago.

"Don't go to the goat's house if you want wool," runs an old Irish proverb. Many of the greatest disappointments in music come from going to the wrong teacher, with the idea that a cheap teacher "is good enough to start with."

Good Sight Reading

"How can I read at sight?" (Extract from letter No. 976,413 on the same subject lying on the Editor's desk).

"How do you read a newspaper at sight?"

"Oh I have no difficulty with that."

Of course not, you do a great deal of it and have done a great deal of it. However, if you had to read aloud there might be some difference. You would find yourself pronouncing words incorrectly and giving the wrong interpretation to many phrases.

However, you have hit upon the first secret of good sight reading in music. Do a lot of it. Read, read, read.

But that is not all. Read correctly.

"But I can't read correctly," you say.

Nonsense, of course you can. There is always something that you can read correctly. If necessary lead yourself back until you find a class of pieces that you can play absolutely without a flaw.

Then something may dawn upon you. You will find that the reason why you have not been able to read well at sight is that you have gradually been permitting yourself to read carelessly. You have been bluffing. You have formed the habit of trying over this piece or that piece in a slip-shod, listless manner, glancing at the music,—missing notes and stumbling through it anyhow.

The first step in the cure is to stop all efforts at reading anything at sight that you do not propose to play exactly as it is written, in the correct time, and with all necessary marks included.

This will require patience, will-power and time; but if you "would really give anything in the world to be able to read well at sight," this is very little to give. It is nothing short of marvelous what the human mind and the human eye can grasp with lightning like rapidity; but do not imagine that the eye has not a technic precisely as exacting as that of the fingers. It must have drill and there is hardly any better way than that which we have suggested. There are plenty of cheap albums of simpler pieces that will serve your purpose.

Musicians and the State

WHEN Paderewski became Premier of Poland, he doubtless stepped into the most exalted governmental position ever held by a musician, (unless we concede that Nero's gifts are worthy of consideration). However, Paderewski was by no means the only representative in the machinery of statecraft which music may boast.

Lully was very close to Louis XIV and his power at court was thought infamous by his rivals.

The Abbot Agostino Steffani, (1654-1728), in addition to being one of the ablest composers of church music of his time, was also a distinguished diplomat trusted with many affairs of State. Indeed, Steffani was considered one of the foremost Statesman of his time.

Weber for a time dabbled in State matters when he was Secretary to the Duke of Stuttgart.

The list of Statesmen who have been musical is very long. Some have been finely trained musicians. In Ameriea, Francis Hopkinson, (1737-1791), one of the signers of the Declaration of Independence was our first composer.

In Washington we have just had in the person of the British representative at the Peace Conference, the Hon. Arthur Balfour, an enthusiastic musical amateur, the author of notable brochures on music.

Let Everybody Sing

HAVE you ever watched the ocean calming down after a terrific storm? Gradually the great waves grow lower, the whitecaps cease and finally the sea is like a peaceful lake.

The world has just been going through the greatest tempests in its history; but now the sun is shining again and the waters are quieting down, so that the argosies of peace can once more travel to and fro with their precious cargoes.

All through the hurricane more and more people looked to music to give them the courage to meet the day. Never before was the need for music so widely recognized. All unexpectedly, the war gave music a tremendous lift.

Now and then we hear rumors of failures, panics, unemployment, some real, some fancied. In any event the great thing is to keep one's courage up and one of the best props for courage is song. Let everybody sing as much as possible whenever the opportunity offers. Troubles melt away before good lusty song like the blizzard before the blazing sun.

If business men only realized the potency of song (as many do) there would be services of song to open the day's work in thousands of firms. If things look blue—sing a little, cheer up, take a fresh start. Nothing can be made better by worrying. Song in the heart makes the mind and the muscles a hundred times more willing. That axiom is as true as the ages. The workers of all centuries have lightened their labors with song.

Have you ever heard how singing saved a town? It is one of the most interesting of the mediæval stories.

When that terrible plague, the Black Death, swept over Europe in the Fourteenth Century, whole cities were wiped out and thousands of homes became pest houses. In the town of Goldberg, one of the citizens remained in his home and gradually watched all human traffic in the streets cease. It was a city of death; not a soul stirred in any of its avenues. Finally, this man decided that he was not going to die like a rat in a hole, especially since it was Christmas Eve, the gladdest time of the whole year. So he bravely put on his hat and went into the streets singing. *Unto us a child is born.*

After he had gone a short way a window opened and some one called to him. A panic-stricken man came out, then another and then another, until twenty-five souls marched out of the town to the top of a high hill all singing the famous Christmas carol. Instead of remaining in their little houses and waiting in despair for death, they took on new spirit and not one of this group died. The music of the wonderful Christmas carol saved them. Let everybody sing.

When is a Waltz a Waltz

NEVER shall we forget the disappointment upon the face of a pupil who once appeared at the studio door with a volume of Chopin Waltzes. "Mother bought these down town," she said, "and I tried to play them for our dance and they are awful."

Chopin saw in the delightful swaying rhythm of the Waltz an opportunity for the development of an art form which has since been adopted by many masters. Yet, in most of his great Waltz masterpieces there is really the swing of the waltz. This is shown by the fact that many of the ballet dancers of the present have used parts of these waltzes for their artistic dances in preference to the regular ball room music. The wonderful *Valse in C Sharp Minor* is most fascinating when used in this way.

Moszkowski, Schütt and others have taken even more liberties with the form. Brahms, despite his German and Austrian background, could not seem to catch the real spirit of the waltz. His efforts in this direction are stilted and hard. Moreover he made them so short for the most part that they do not possess even the magnificent dignity of some of his other works.

To us a waltz, concert or otherwise, is not a waltz unless it possesses the intoxicating rhythms of the dance. Had Johann Strauss chosen to make his compositions other than ball room waltzes, they would now be played in all concert halls in piano recitals. The Tausig arrangements prove this.

Are there any other forms of the present day which a real master might glorify as did Chopin? There was a time when the shelves of music stores were laden down with various Polkas de Concert. Where are they now? Evidently the Polka has not survived the test. The Two Step hardly seems to possess possibilities which might inspire a classical writer. The various Jazz rhythms might be used in part but there has been, as yet, no distinct form which seems to possess promise.

Keeping the Hands in Shape

How much of the present day interest in piano playing (particularly in rural districts) can we attribute to the revolution in American home life brought about by what we might call home making machinery?

When daughter and mother had to wear out their hands with brooms, scrubbing boards, boiling dish water, hot irons and all manner of manual labor, they were in mighty poor shape to approach a Chopin nocturne.

More than this, the time formerly taken to run a home made it virtually impossible for the one who had the responsibility of it to be very much more than a slave. Now, electricity and power machines of all kinds have changed this. No sensible woman who has higher aspirations than those of being a drudge will strain her back, endanger her health and ruin her hands with a broom when she can have a modern sweeper or a pneumatic cleaner.

The advance of the times, the love for good books, good music, good magazines require leisure. The domestic machinery enterprises have recognized this and have provided everything that American ingenuity can think of to let the mothers and daughters of our land have the chance they wanted so long to keep up with the times, without killing themselves with unnecessary labor, work done far better and cheaper in the end by a machine.

There is no question that these machines have already enabled thousands and thousands of women with musical inclinations to spare their hands from houschold abuse, and permitted them to make progress in musical work which would have been impossible in the days of their dear, overworked grandmothers, with their stiff, swollen, chapped, red fingers worn out long before their time, and often so abused that good piano or violin playing was out of the question.

Classical Springs

Go back, young man, and drink at the springs of the classics. The musical waters of to-day are muddied by modernism. Only the strongest constitutions can stand them without injury. You are not one to even attempt them.

Does this mean that all the greatest music was written years and years ago? By no means. The greatest music will be written in years to come. The whole art has shown an inertia of movement (vis intertiae) since the very beginning. Sometimes the progress has been glacial in its slowness and sometimes it has been in false directions, but move it does and always will so long as people have it in their hearts to sing. But the clear, pure, crystal, sparkling springs are high in the mountains. They are the hope of the art.

Time and again in musical history it has been necessary to return to the Classical Springs. What is it about the classics which makes them so greatly admired? First, simplicity; second, proportion; third, power. The great thinkers upon art since its earliest developments have been trying in various ways to express these and allied principles in different kinds of cogent terms. All seem to agree that a work of art to possess classical longevity, must have clearness, balance and mass. The terms used to express this are numerous.

There are, fortunately, hundreds of examples of the work of Bach, Beethoven, Mozart, Haydn, Handel and a few other master minds such as Scarlatti, Gluck and Palestrina which fill all the demands of classical art. Mendelssohn and Grieg were inclined to imitate in some of their compositions the earlier works and produced masterpieces of great beauty. Chopin, Schumann, Schubert, Brahms and Wagner sought freer fields and produced works in every way as beautiful as the earlier classics.

Then came the various rococo styles laden down with arabesques,—ornaments for the sake of ornaments, and not for the sake of art. Anyone who has visited a Francoinan palace is soon sickened by the interminable designs with which every space is filled. In comparing these with a beautiful Corinthian column, a glorious Athenian entablature, or an inspiring Gothic steeple we realize immediately that in order to keep our artistic equilibrium it is constantly necessary to go back to the classics.

The Mills of God

"Though the mills of God grind slowly, yet they grind exceeding small"

THE soul of the centuries is the judge of immortality. Inevitably it hands down its decisions and no one can vouchsafe any other verdict. All art great and little comes to trial before this fearful tribunal and only the eternal survives. Pomp and circumstance, pride, pretension, pettyness, all are sentenced to the penitentiaries of oblivion.

In the time of Dryden, years after the death of Shakespeare, the poet wrote that in London at that time the plays of Beaumont and Fletcher were given twice to every performance of one of the master works of the "Swan of Avon." Bach's great masterpieces were revived largely through the insistence and activity of Mendelssohn after they had slumbered for nearly one hundred years.

So it has been in the case of many immortals. It is hard to realize that Steibelt was as popular as Beethoven in Vienna—indeed he was preferred by many of the superficial public. The public often seems to run toward the mediocre but the soul of the centuries is never deceived. Only the great like the right survives, and any real work of art will come into its own some day.

Let Music be the harbinger of good cheer and prosperity in your home community.

Good Beginnings in Vocal Art

An interview secured expressly for ETUDE Music Magazine with the most famous "Carmen" of History

MME. EMMA CALVÉ

(Transcribed by Harriette Brower)

"THE young singer should have some idea of the magnitude of the task she is approaching, and not think of taking it up lightly; for it will mean endless study, if the novice would accomplish anything worth while. Few have any idea of the difficulties to be overcome, and the years of constant study that are necessary to fit the young singer for public work. It is a very superficial idea for the student, whose family and friends may believe she has a voice worth cultivating, to think that if she takes singing lessons for a year, or perhaps two years, that she can then come before the public and win financial and popular success. There is so much more to the art of song than just the mere fact of taking singing lessons. These are necessary certainly, but there is so much more to be done. If the young singer would become an artist she must be an artist on all sides, she must be artistic all through. She must learn to observe —to think!

Preparation

"To prepare the soil for the seed, it is needful to get impressions from various other arts, especially from beautiful sculpture and fine painting. From the former one imbibes ideas of form, and from the latter a conception of color. Can anything be more valuable to a young student of singing than ideas of form and color? If I see a girl who thinks she can one day become a singer, yet who has no interest in either of these forms of art, I feel this girl has not the spirit of art in her; or if she has, it is quite dormant and has never been awakened. Sooner or later she must arouse herself to see—in some degree—the beauty in all forms of art, and then learn how she can apply and reveal this beauty and understanding to her own particular branch of study.

"One may ask, 'how are these impressions to be acquired, which are so necessary to awaken the artistic instincts?' Through travel one becomes acquainted with what has been accomplished in the world of sculpture and painting. If travel is not possible, one can learn much from books. But best of all, the book of nature is always open. What can be more wonderful than a brilliant sunset, or the sea in sunlight or a meadow bounded by blue mountains? It is to have an awakened sense of these things the young would-be singer should strive for.

Diction

"Before anything can be done with singing, or even with vocalizing, one should learn how to speak. The first lessons should be lessons in speaking, not singing. It is diction, diction before anything else. The word must be spoken before it can be sung. Particularly is this true right here in America, where the voice and articulation are so much in the throat. Words must be on the lips even as the voice must be brought forward from the throat and produced on the lips.

Constant Study

"These things cannot be learned in a few months, a year, or even in two or three years. I studied ten years before I trusted myself to come before the public. But coming before the public is not the end, it is only the beginning. I keep on, I am always studying, always working on technic and repertoire. One cannot stand still, for then one begins to lose and fall behind. I had several teachers, some of them renowned. While giving them due credit, I feel I owe an immense debt of gratitude to my later teacher, Mme. Rosina Laborde. With her I learned the value of work, and *how* to work. I learned to realize that I must keep constantly at it and never let up. I follow this principle now, for I study every day.

Languages

"In America, young singers seem to have no realizing sense of the value—the absolute necessity—for the study of what they call 'foreign languages.' I am frequently asked to hear these young students sing, and to advise them. When they come to sing, what do I hear? A voice muffled in the throat, and a mumble of sounds which are supposed to be words, but seem to have no meaning whatever. Even in their native tongue they do not make themselves understood when they sing. What can I say? They think they can speak and sing their own language, but their efforts are often to be deplored. This is why I constantly preach diction and the study of languages. Italian is the easiest to sing, then comes French. German has the same vowels as the Italian; I have never studied the language as it was not necessary for my work. English is more difficult. The mouth formation is different for each language; by this I mean that the syllables must be formed in a way peculiar to each language. Every young singer should study both Italian and French, as well as her own language—if she is an American. And when I say study I mean just that—not a little smattering of so important a branch of the art of singing.

Memorizing

"In learning a rôle, I begin with the words. These are the things that give point and meaning to the music, if the composer has expressed the word-meaning in his music. One takes for granted that he has, and it is the singer's duty to know the meaning of the text. The value of the word is great in singing, not only from the point of view of diction, but for its significance. Unless the singer knows the meaning of the words she is singing, how is she to express that meaning and make it clear to the audience? The composer may sometimes make the mistake of joining a cheerful air to words which are either serious or mournful. The intelligence of the singer can rectify this in a degree, if she understands the text, thoroughly. Thus I begin with the language and diction of the text, and when these are learned to my satisfaction, I join to the music.

Bel Canto

"We hear many discussions over bel canto these days. Bel canto, beautiful singing, is a term applied to beautiful tones, without their being disturbed by passion and emotion. The modern trend is toward using music as a means of expressing all kinds of conflicting emotions. Thus bel canto is not so much needed as it was formerly. But the singer should understand and use it just the same.

THE CLIMAX OF BIZET'S "CARMEN"

Don Jose, sweetheart of Carmen, sees in the bull fighter, Escamillo, a dreaded rival and determines to kill him.

Opera or Concert

"I find both opera and concert equally interesting. Opera seems to me easier because the background and atmosphere are already there, created for the singer. In concert one must create one's own atmosphere, which is often more difficult. But on the other hand, one feels closer to the audience, and one can command the situation and sing as one is moved to sing.

"Finally, it all depends on the intelligence and mental alertness of the young student, what she accomplishes in her chosen art. If she has an innate love for art in its various forms, and has learned to observe closely; if she has an eye for form and for variety of color, an ear for shades and gradations of tone and quality, and I might add, if she has industry, patience and devotion to her work, plus a good natural voice and physique, there is no reason why she should not succeed."

[Emma Calvé was born at Décazeville, southern France, and was educated at a convent. Her studies in Paris were with Puget and with Marchesi. She made her début at the Monnaie theater in Brussels, Sept. 29th, 1882. She next studied with Laborde in Milan. In 1890 she created the rôle of "Santuzza" in "Cavalleria Rusticana." Later she was engaged at the Opéra Comique, at Covent Garden and at the Metropolitan Opera House. She also appeared with immense success at Madrid, Milan, Monte Carlo, Petrograd and other centers. In 1895, she created Massenet's "La Navarraise," and in November, 1897, the same composer's "Sapho." Her triumphs in "Carmen" were so great that the public virtually refused to hear her in many other rôles, a discrimination very unfair to an artist of her calibre.—Editor's Note.]

If the small town student cannot have the artist-teacher, he can at least refrain from playing "Jazz." Some time he may have a chance of study under a great teacher. If he keeps up his practice of his etudes and classics, he will not fall into the predicament of those who have been mentioned in previous paragraphs. He will not, as they did, miss his golden opportunity when it comes.

Camille Saint-Saëns' Parting Advice on Piano Study

Translated By Arthur de Guichard

(Just before his death the great French composer contributed this article to Le Monde Musical, Paris, France.)

We should make an effort to interpret the music as exactly as possible, without omitting any of the composer's indications.

* * *

The duration of *rests* must be precisely observed; above all, we must avoid giving less time than what is indicated. The remark applies to precision of rhythm in general, in which we must be most circumspect; thus, when a dotted eighth-note is followed by a sixteenth-note (the two together having the value of a quarter-note), it is better to increase the length of the dotted eighth-note, thereby shortening the sixteenth-note, rather than to do the contrary.

This interpretation is even frequently necessary in ancient music.

* * *

The different notes of a chord that is not marked arpeggio must be heard absolutely together.

* * *

The two hands must play simultaneously and not one after the other, as happens too often either out of pure negligence or because it is thought that more grace and charm are thus given to the execution, which is a great mistake; by this means only a pretentious and affected execution is attained.

* * *

It may be good, in some cases, to give the melody a certain freedom, while the bass or accompaniment keeps strict time; but this *tempo rubato* belongs to transcendental execution. Some, who are unable to succeed in this, try to give its illusion by dislocating the bass and the accompaniment, in order to make them occur before the melody, which is not at all the same thing as slightly retarding the melody and making it hesitate (fluctuate) around the time without marring it. It is better to play naturally and regularly.

* * *

All methods show that there are many different ways of attacking *touch;* but it is not enough to know that they exist; they must be sought, by listening attentively and by endeavoring to acquire great delicacy of finger; it is thus that the instrument will be made to sing, which—without having the same facilities as string and wind instruments—has nevertheless very special abilities that are not to be disregarded. It is only the study of tone which makes the piano so interesting.

* * *

Abuse of the pedal is odious; but the pedal may be used without abusing it. We should practice at first to do without it as much as possible; then to study it like an instrument, whose varied effects should never induce confusion.

* * *

Unnecessary movements of hands or arms and contortions of body only occasion ridicule; nevertheless, sometimes the hands must be raised rather high and made to fall again flexibly, if it is desired to ally big tone to a certain melodiousness of expression. Besides, flexibility is always indispensable to the player, even in passages requiring the greatest energy.

* * *

Some persons, in order to have more power by utilizing the weight of the body, sit very high and lean forward; they thus have a "hunch-back" attitude, as ungraceful as it is useless; it is of great advantage to keep a natural attitude. Performance of the music must not give the impression of exercising a painful occupation; that spoils and even destroys all aesthetic impression.

Be Your Own Surgeon

By Marjorie Gleyre Lachmund

Every student of music should "be his own surgeon." Form the habit of dissecting your pieces to find the bad places, and then apply the proper remedy. Many students practice half-heartedly without even realizing it; they honestly think they are trying. How do *you* practice? When you miss a measure you do it over ten or twelve times. But—do you first find the exact note that was missed and correct it *mentally* before trying to correct the playing? If you do this you can learn the troublesome passage without expending half the effort which aimless repetition consumes. Once you realize that the *mind* is a great factor in piano-playing you will not have so much fault to find with the *fingers.*

Arthur Nikisch
Oct. 12, 1855—Jan. 24, 1922

A Memory of a Great Conductor

By Frances Henry

[Editor's Note: Miss Henry is a well-known pianist and director of a large conservatory at Milton, Oregon. She has played with great success in Europe and in this country.]

How can one put into words the depth of feeling that is touched by the death of a great man, who has closely affected a share of the lives of all musical nations? Nikisch surely has—just stop to think of the myriad of past students of all countries, whose influence, as present musicians, is affecting the whole musical world. Not one of the musicians and students of the old years in Leipzig (for in the presence of this death, all thought of a "World at War" cannot help but be, for the minute, blotted out) could have heard of the death of Nikisch without a tear in the heart; and as he did so, I doubt not, the "Wednesday Morning Probes" were recalled with a homesick longing. I know it was so with me, for I never missed, in the two years in Leipzig, a Probe, and hardly ever the Thursday Evening Concert, and the following two years in Berlin, the alternate Sunday Morning Probes and Monday Evening Concerts.

I can see the Gewandhaus Saal now, exquisitely decorated, even to the balcony railings over which the students leaned and alternately caught sight of friends, pointed out noted people in the seats below or turned their gaze to the musicians taking their places on the rostrum. A hush would fall over the assembly, then all eyes would be turned in the same direction. Who in those assemblies but will remember the quiet, impressive manner of Nikisch as he ascended those two steps, or his deep, slow bow to the audience, before turning to rap smartly for the orchestra members' attention?

And what of the music thereafter? Have you forgotten those Beethoven Symphonies? Or the Guests? Or the bass viol and its player standing far back on the left? And those first violins? And the flutes? And all the different instruments which "spoke (so beautifully) for themselves" exactly at the right second? And in front of all, that quiet figure, whose wave of the baton seemed to bring out sound made not on earth? And when needed, Nikisch's exquisite piano accompaniments—the accompaniment that was always subordinate and the interludes that gave the piano the powers of an orchestra?

And then the times we were privileged to sit up in the organ loft at the rear of the rostrum and watch Nikisch so closely we could almost read his every thought. Have you forgotten that shock of straight, tossed hair and the pointed dark beard sprinkled with gray? Or the white, still face out of which the burning, dark eyes flashed their fires of command? It was then that we considered the orchestra, not as a whole, but as separate entities subordinated to the will of another.

My memory turns to the Philharmonic Orchestra in Berlin, under the direction of Nikisch. Just realize Berlin, what it means—at least ten concerts were given somewhere in Berlin, by world famed artists, every night, yet Nikisch never failed to conduct to a packed audience.

Standing Room Only

Only once I took "standing place"—but never again! In line, with hundreds of students, I waited in the pouring rain (all seats had been sold out), around two hours, for the doors to be opened. Then in we *rushed* and stampeded wildly down the corridors to a huge unfurnished floor space (which was used at other times for tables, where one could order refreshments. It was just behind a row of low-backed boxes) where we each made a frantic dive for the most advantageous spot—at least the one each considered so—from where Nikisch, the Orchestra, and the Guest could be seen the best.

Do you remember how, when each one got tired of standing where he could see the performers, he (or she) dropped down somewhere on the floor with his back against the wall, or a pillar—if he could find the space? If he couldn't he made himself as comfortable as possible on the floor, without. I can see those students and musicians now, completely tired out with so many hours of standing—the long wait in the line outside; inside, before the concert began and while it was being performed I can see them (Americans, and foreigners) on the floor among their wraps, looking for all the world, like worn out emigrants. But not a word was spoken, nor a note lost to all those people. It was a sight that no one cared to miss, even though he only saw it once and took a seat thereafter.

It was not for some weeks after I went to Europe that I met Nikisch personally—it was at a private home. When he sat down beside me, we naturally dropped into conversation about music and musicians. I have him to thank, today, for my power of interpretation.

Nikisch said:

"The trouble with so many students who come to Europe is that the one and only thought is: I want to finish! *How long* will it take me to be a great artist?' *Can I* ever be a great artist?' 'If the Gods have vouchsafed me their favor, I will surely be patient.'

"Another thing—a piano student arrives in Europe, goes to seven piano concerts a week. Piano—piano—piano—nothing else! Same thing with the violinist, the vocalist. One sided—all one sided.

"Take my advice: Study as long as it is necessary. Go to every vocal concert, violin concert, orchestral concert you can, as well as piano. Get the score of every thing you hear and try to play it exactly as you hear it. *Be sure* to go to the orchestral concerts and try to imitate every instrument you hear.

"In that way, you will learn exactly how others express themselves and, at the same time, be learning how, in the future, to express yourself artistically. Be the best technition you can—then use it only as a foundation for interpretation."

Nikisch was "a King among musicians," and has left many subjects to mourn him.

What Berlioz Thought of Us

Read this and boil,—if you are that kind of an American. It is from a letter written to Humbert Ferrand at the time of our Civil War.

"An American Director has offered me an engagement in the Dis-United States; but his proposals are unavailing in view of my unconquerable antipathy to his great nation, and my love of money is not sufficiently great to prick me on. I do not know whether your love for American utilitarian manners and customs is any more intense than my own."

This should concern us little, for despite Berlioz cleverness in instrumentation and his great symphonic poems his character as a man was superficial, bombastic, sometimes perfidious and egotistical to an absurd degree.

"The study of Harmony even though superficial, conduces to the better understanding of good compositions, for it renders their construction intelligible; indeed it is the grammar or music and therefore an indispensable requisite for a deeper insight into the nature thereof."

I. Moscheles.

Too Much Practice is Waste

How to Get Results Without Nerve Drain and Muscular Fatigue by Employing Scientific Methods

By WILLIAM BENBOW

The pathologist, the nerve specialist, and the student of piano-playing can all bring undeniable evidence of blasted and deferred hopes due to an excess of practice on an instrument. Nor is this the worst, for some, like Tausig, have literally practiced themselves to death. Nature will have her revenge for all excesses. The problems of fatigue in athletics, and, more recently, in industrial labor in connection with war operations have led to something like a scientific investigation of hours, conditions, habits and results. As a result of such tests and experiments we are learning that there are certain hours, certain conditions, and certain habits which insure better results and better work. It is significant too to find that even with highly skilled labor in shop work, practically the same results (let us say 3010 bolts treated) are produced day after day with rarely one bolt less or more. This is true in spite of the fact that the hourly total varies from hour to hour. The best results are obtained in the early morning hours, then comes a slump in mid-afternoon, and then as the worker realizes that he is nearing the final hour he spurts in order to earn all he can at his piece-work.

Eight Hours Better Than Ten

That eight hours a day bring better proportional results than ten hours seems to be proved also. The extra two hours are unprofitable expenditure of human and machine energy, not to speak of the difference in the pay-roll. This unwise expense is due to the progressive consumption, often leading to actual exhaustion of vital energy. Beyond a certain point it is both futile and harmful to drive the human machine. The experience of our forebears upon this point is sublimated in the proverb. "Soon ripe, soon rotten." This applies as well to the fruit of our labors as to the fruit of our trees. Even a telegraph wire requires definite and regular periods of rest in order to recuperate. Our human nerve can carry only a certain number and kind of messages before it turns stale and delivers garbled messages. The human muscle is like a horseshoe. You can make it red-hot, but if it gets too hot it turns soft and loses temper.

Practice in the Morning

The United States report on industrial operations shows, in these tables of results of skilled labor hour by hour through the day, that the second work-hour in the morning yields the highest percentage of output. This emphasizes two points worth remembering. The first is that the morning hours, when Nature's recharge in muscle, nerve, and mind is still fresh and untapped, are the best producers. It can hardly be doubted that the great majority of great pianists would agree with this finding. The world knows from age-long experiments that "the early morning hour has gold in its mouth." It stands to reason that one's nerve will respond with greater efficiency before it has been subjected to the myriad sense-impressions and demands of the day.

The other point emphasized is that the second hour harvests better results than the first hour in skilled work, because it takes some time for the human complex to pull itself together and concentrate upon a highly specialized operation. Many accidents happen in the first hour, due to lack of harmonious adjustment of all the forces called into play. No four-in-hand can plunge ahead at full speed. Due time must be allowed for smooth and simultaneous co-operation.

The next question in connection with this of speeding up the technique as quickly as possible is, "What is the effect of rest periods?" Here again our United States report helps us. It shows a lowered output for the first hour after a rest-hour. Then after some improvement in technique for a time there follows the lowest yield of the day in mid-afternoon. The fact that this period of depression leads to a later spurt upward toward closing time suggests the possibility that the worker unconsciously uses the slack period as a preparatory interval of comparative rest—a half breath—before the final uprush.

We have gone into this study of the United States report at some length, not only because it is the latest and most satisfactory treatment of the subject of fatigue, but also because the factors in the problem bear a close analogy to those prominent in our piano practice. While of course certain industrial operations require heavy muscular labor, most other operations demand a technique depending upon finger and hand dexterity, quickness of vision, and alertness of mind,—just the points prominent in our technical preparation.

Avoiding Fatigue

In showing the bearing of these facts upon the question of too much practice, let us recall a few facts about the muscles. Nearly a half of the human body is muscle tissue, the other half being bone. And with every muscle fibre runs a nerve fibre. An excessive stimulation brings fatigue much sooner to the muscle than to the motor nerve that superintends the job. When a muscle works it produces heat, throws off carbonic and other acids, and brings about other chemical changes and "fatigue stuffs." These products in turn react upon the tissue of the muscle itself, and affect the quality of its work. Another important fact is that fatigue of one set of muscles will affect sympathetically another set. A forced march brings fatigue to the arms as well as the legs of the soldier.

While the neurone is not as quickly tired as the muscle, it takes a much longer time to recover from overstimulation. The phases of nerve recovery are trying enough, a period of slow improvement leading to a spurt of apparently rapid recuperation, only to be followed by a most discouraging diminuendo.

Hummel summed up piano practice as: firstly, the scales; secondly, the scales; thirdly, the scales. But contemplating the demands of the modern Liszt and Brahms transcendental school, it is easy for one to realize that Hummel's rule would place one only on the first step of the steep Gradus. The 1921 technic requires a rigorous devotion, reminding us of the saying of Antisthenes in Plutarch's Lives. When he was told that Ismenias played excellently upon the flute, he answered: "Then he is good for nothing else, otherwise he would not have played so well."

So keeping in view the magnitude of the technical problem and the multiplicity of details involved, it is imperative that the student focalize carefully upon the essential points, the ganglia of the system. And the muscular energy must be conserved at every point possible. A recent investigator asserts that by test he found that a cellist used four tons of energy in playing a simple Bach aria. This elimination of the unnecessary is well exemplified by Raif's way of answering an inquirer about his methods. He showed him a sheet of paper with certain exercises covering the crucial difficulties, such as "crossing the thumb," and the like.

There is a sense in which we can say truthfully that everywhere and all the time there is too much practice. The overwhelming majority of students attack a technical problem like they would a tangled skein. They pull and twist the whole mass back and forth, here a little, and there a little, instead of patiently beginning with a single strand and seeing it through. So the typical student will tug and tire at a whole section or passage instead of focalizing on a single awkwardness of motion occurring between two neighboring notes or chords. It is just that one separate motion which requires to be darned over back and forth.

Unnecessary Motions

This is equally as true of the method of the usual skilled artist. This was shown very impressively by a test given an expert bricklayer. Every motion he made was carefully studied and recorded by sensitive apparatus. This "motion study" revealed many unnecessary motions and points of friction. As he was an intelligent workman, he gradually eliminated these by practice. Where he had laid one hundred and twenty bricks an hour before, his new technique enabled him to lay three hundred and fifty an hour. Not only was his output greatly increased, but he was much less fatigued.

To indicate how this principle can be applied in our work, take Joseffy's instance of scales in contrary motion. Most students play these scales diverging and then converging, as usually written in the exercise-books. But Joseffy advised that, if an hour is given to these scales, for the first half-hour one should use only the diverging direction starting with the thumbs, and for the other half-hour the converging form. By this plan one gets the full benefit of the *cumulative* ease and skill derived from one oft repeated motion.

Muscular Demands

This cumulative result is the basis of correct habit. The muscular demand of an ascending scale is different from that of a descending scale. The descending form virtually acts as a change, a rest, a relief from the muscle play of the ascending form, and vice versa, so that neither form gets the effect of accumulative ability. Think of a penmanship exercise. Write ten n's in succession, connecting them; then on another line write ten s's in the same way. Now write "ns" ten times, and compare results in speed and form. Josef Hofmann says that in working up some special point, after practicing steadily and carefully one should rest, but not too long, else some of the acquired pace will be lost.

Rest is great restorative, but even rest may be applied scientifically. In Dr. Gilbreth's book on Fatigue he tells of the operation of folding handkerchiefs. If instead of massing the rest period into the usual noon hour, the periods are distributed through the day, a wonderful increase of output results. In this case the operator works five minutes, then rests one minute through the hour, except the last six minutes of every hour, which are also given to resting. If my memory serves me right, the number of handkerchiefs per diem by this arrangement is three times the usual number. This seems to suggest that as far as one single operation is concerned in our piano technic, it would be wise and far more productive to rest oftener than we do.

Stop That Nerve Drain

Too strenuous a drain on the nervous energy may entail any one of a long list of troubles ranging from St. Vitus' dance to dementia, just as an overworked muscle may bring on tetanus or paralysis. We remember that Paderewski was compelled to stop playing in the midst of a successful season, because of "pianist's cramp."

Here it is wise to recall that labor with nervous excitement is far more exhausting than work without such excitation. In intellectual, as in all forms of work, speed is attained only by the exercise of great power. It usually encourages emotional excitement, and that is always expensive. It provokes a more intense discharge of nervous force. Vice versa, the mere physical act of writing aids in using up vital power, as in the case of a hard-worked author. Miss Amy Fay said that when she was studying with Deppe, she had to use so much mental concentration and attention in practicing his exercises that after two or three hours of it she would feel like dropping off the chair. Josef Hofmann advises not more than four hours for technic, interpretation, and all. Miss Goodson says Leschetitzky did not approve of more than four hours' work, because he thought that in that time with thorough attention more can be accomplished than in more protracted but less concentrated work. By too much practice one is apt to lose rather than gain in technique and virtuosity.

Tonic Effects of Gymnastics

A few words as to the treatment of overworked muscles, nerves and mind. Where the muscles have been disabled or partially palsied, electrical treatment has proved very beneficial. Judicious massage is especially helpful by inducing a supply of fresh blood into the worn tissues. Massage will bring quicker relief than rest alone, but both should be used.

Paderewski, Hofmann, Joseffy, and Henselt have given us valuable testimony as to the tonic effect of gymnastics. Joseffy advocated the use of light dumbbells. Henselt went to the extremes of going through a series of gymnastic exercises every evening, even to difficult evolutions on the horizontal bars. For the same reason he walked endless distances in St. Petersburg. We are told that he had a little dumb piano which he used on his lap, even between concert numbers. Paderewski, when tired of practicing, goes into

the fields and labors for an hour or two with his bare hands. Of course they get stiff and sore, but the stiffness soon wears off, and he can then practice "with a clear head and steady nerves." He prefers work in the sun, as the effect is "more restorative than anything else."

The Artist is Always Ready

By Ernest W. Bray

A PUPIL of Hans Von Bulow once asked him for an opportunity to play in public. At the time Von Bulow gave him no answer, and, as time went on, his request was apparently forgotten. However, about six months later, he received a short note from Von Bulow inviting him to play at a concert just five days later in one of Germany's large university towns. The pupil, who in the meantime had given up all hope of an appearance and had devoted his time to teaching, made haste to call upon Von Bulow with the explanation that it would not be possible for him to play at such short notice as he was not ready.

"Not ready," exclaimed Von Bulow, and then turning away from him scornfully, said, "An artist is always ready." It is recorded in this incident, however, that "stung by his contempt, the youth undertook the concert, slept not during three nights and days of preparation, and was successful."

How many students and teachers are in the same predicament when called upon at short notice to play at a concert, or to fill an engagement which may mean much for their success! I realize that it is often times easy, in fact too easy, for a student who has repeatedly sought opportunities to play, without success, to get discouraged and without the prospect of an appearance in sight, to lose interest. Then when the time comes when he is invited to play, he finds that he is "not ready." The same is true of teachers (with more excuse, perhaps) who are so busy teaching that, little by little, they neglect their practice until they are not able to grasp an opportunity when it presents itself suddenly. If it is a long time in coming one should be all the more prepared to meet it.

It is always possible for students to have a repertoire of at least two or three pieces which can be played acceptably. These need not necessarily be pretentious and, indeed, they should always be well within the technical abilities of the player. Nothing is more distressing to an audience than to hear a young player struggling with a composition which is obviously well beyond his abilities. On the other hand, nothing is more agreeable and pleasing to an audience than the performer who plays something (no matter how unpretentious and lacking in technical brilliancy) with such finish and style that he appears very much at his ease on the platform. I cannot sufficiently urge upon every young player, the absolute necessity of always keeping well within his limitations.

At all times, keep something in readiness to play, in order that when the time does come you will not have to say that you are "not ready."

Making Pupils Count

By S. E. Jennings

A PUPIL fails to count because he is lacking in a sense of rhythm. Develop this sense of rhythm, and soon he is counting without realizing that he is doing so; he counts because he cannot help counting, just as one instinctively pats his foot to the music of the jig.

But first the pupil's sense of rhythm must be developed. To do this have him keep time by clapping with his hands to simple chords played in four-fourth time, a loud clap for the first count and lighter ones for the others. When he has learned to keep time to these, change to three-fourth time, then to two-fourth. From the chords, go to little melodies where the beat is well accented—simple waltzes and marches played with the pupil counting aloud and beating or patting the time with his hands. From the simple melodies, proceed to six-eighth time—selecting some slow, swaying movement, having the pupil sway with the rhythm, counting as he sways. Gradually, from these, one may proceed to more difficult pieces where the time is more complex and the accent less marked. But by the time the pupil will have learned to count, he will have learned to feel the rhythm and he will count instinctively. He may not, if he is young and does not know much about arithmetic, be able to demonstrate immediately how a dotted eighth note and a sixteenth constitute a beat, but he will get the time, and that, after all, is the main thing.

Fraudulent Musical Masterpieces

By Camille Saint-Saëns

I REFER to pieces, either ridiculous or mediocre, which the masses have thought they were compelled to admire, falling headlong into the snares set for them by publishers of too knavish a type.

First, there were the *Waltzes* of Beethoven. These were authentic, written by the author in his youth; slight, insignificant *morceaux* devoid of charm, in no way resembling the modern idea of the waltz, but simply a three-time rhythm.

This vogue appeared at a time when, the Conservatoire concerts having begun a series of performances of the Symphonies, it became a matter of *bon ton* to appear to admire Beethoven. The publisher of the *"Waltzes"* supplied these admirers—hungry enough, of feeble digestion—with such nourishment as they were able to swallow. He had cleverly placed, at the head of the collection the delightful *Désir* of Schubert, naturally attributed to Beethoven. All these waltzes were played very slowly, with an excessively affected expression, contrasting in the most ridiculous manner with the vapid platitude of the music.

About the same time, Weber's *Dernière Pensée* (known in England as *Weber's Last Waltz*) was at the height of its popularity. Here is the story of this spurious composition:

A German company had performed the *Freischutz* at Paris with great success; in the salons, Liszt had played the *Invitation à la Valse*. Weber was in the fashion. Then a publisher took a waltz of Reissiger, a composer unknown in France, and made of it the *dernière pensée* of the composer who died in the prime of life. By playing this *morceau* slowly and with many nuances, being very careful to play with one hand after the other in accordance with the strict principles of bad playing, holding the head on one side and raising the eyes to heaven, melomaniac women of romantic disposition converted the piece into something very affecting to ears of the Midas type. I was a child at the time, and completely ignorant of music as of everything else. All the same, my instinct rebelled, and I remained cold when listening both to Beethoven's *Waltzes* and to Weber's *Dernière Pensée;* all that I felt was a sense of the most profound boredom.

There is another mystification that has been more dangerous, for it has lasted until now—Schubert's *Lebewohl* ("Farewell")

Schubert's first *Lieder*, when imported into France, were a revelation. As is well known, instead of being a simple accompaniment intended to support the voice, they united for the first time—to my knowledge, at all events—the melodic charm of the vocal part with an interesting and strongly emphasized pianoforte part. These diversified accompaniments being impossible of execution by unskilful or immature players, a publisher came to their assistance by bringing out under Schubert's name a *Lied* composed by von Weihrauch, an amateur. The *morceau*, being well written did no dishonour to Schubert's name, but if it is closely examined a great difference between the two composers is seen in the banal simplicity of the accompaniment, and in the melodic poverty of the cantus which repeats the same note a dozen times. The success of the *Lebewohl* was very great, owing largely to an extreme facility of execution which the authentic works did not present; moreover, the song dealt with the immortality of the soul:

La mort est une amie
Qui rend la liberté;
Au ciel reçois la vie
Et pour l'éternité!

When a suberbly-built woman, gifted with a splendid voice, sang these words, which ended in a succession of formidable chest notes, the effect was irresistible

The colossal success of the *Lebewohl* reached the ears of the true author. It was perfectly reasonable that von Weihrauch should loudly protest and claim his rights. Vain, however, were his efforts! The *Lebewohl* was Schubert's so far as the public was concerned, and it will remain so for all time. Many an amateur has spoken enthusiastically of Schubert, though the only thing of his that he knew was this Lebewohl. From *The Musical Times.*

What Did the Ancients Mean by Music of the Spheres

By S. M. C.

PUPIL: "We have lately been studying Grecian History and I have often met with allusion to the 'music of the spheres.' Will you kindly explain the meaning of the term?"

Teacher: "Most willingly. The celebrated philosopher Phythagoras, 580 B. C., who originated the doctrine of the music of the spheres, thought that the celestial spheres, in which the planets move, produce a sound, and that this sound must vary according to the diversity of their magnitudes, their velocity, and relative distances. Taking it for granted that everything respecting the heavenly bodies is adjusted with perfect regularity, he further imagined that all the circumstances necessary to render the sounds produced by their motion harmonious were fixed in such exact proportions that the most perfect harmony is produced by their revolution."

Pupil: "I thought the Greeks knew nothing of harmony."

Teacher: "Not in the sense in which modern musicians accept the term. To them it was merely a succession of single tones and octaves. Aristotle ventured to ask why they did not sing fourths and fifths as well as octaves. This probably led Huchald, about 900 A. D., to introduce a succession of parallel fourths and fifths, which are so offensive to modern ears. But to return to our subject.

"Cicero, following the system of Pythagoras, compares the movements of the seven planets, and the spheres of the fixed stars, to the vibration of the eight chords, which composed the ancient musical instrument called octochord. This was formed of two disjunct tetrachords, or of eight strings, producing the eight tones or sounds of modern music, namely: mi, fa, sol, la, si, do, re, mi. The moon, the lowest of the planets, answers to mi, the lowest of the eight sounds; Mercury to fa; Venus to sol; the sun to la; Mars to si; Jupiter to ut; Saturn to re; and the sphere of the fixed stars, which is the most elevated of all, to mi, the highest tone, making an octave with the lowest. These eight tones are separated by eight intervals of certain definite proportions. From mi to fa is a semitone; from mi to sol, a minor third; from mi to la, a fourth; from mi to si, a fifth; from mi to ut, a minor seventh."

Pupil: "What did the Greeks call their scale?"

Teacher: "They called them modes. There were seven of these, the Mixolydian, Lydian, Phrygian, Dorian, Hypolydian, Hypophrygian and Hypodorian. These are all in the *Standard History of Music*, which we shall soon take up as a class text. The Greek philosophers taught that these modes or scales had different moral values. This was called the ethos of music."

Pupil: "How interesting. What was the favorite instrument of the Greeks?"

Teacher: "Most probably, the lyre. Terpander is said to have added three strings to it, making seven in all Later Pythagoras added the eighth. The expression 'to add a new string to the lyre' was used proverbially of a man who had distinguished himself in some line of human endeavor."

Pupil: "Somewhere I read that Cicero considered hearing the dullest of our senses. Is this true?"

Teacher: "So he did, but modern physicists would not agree with him. It has been proved that the radiation affecting the eye and forming the visible spectrum lies between wave lengths of 7500 and 3500 tenth-metres. The corresponding range of vibration frequencies is therefore a little less than an octave in sound Whereas we know that the human ear is capable of distinguishing a range of about eight octaves of musical tones. Our sense of hearing, therefore, seems to be about eight times as efficient as our sense of sight. But just as there are rays of light which do not affect the eye, for instance, the ultra-violet and infra-red rays, so there are sounds which make no impression on the human ear.—But we have drifted far from our subject."

Pupil: "Nevertheless, I have had an interesting lesson in musical history."

Teacher: "By the way—it almost escaped my mind—if you will read the *Sannium Scipionis* by Cicero, of which there are several excellent English translations which you can procure at the public library, you will get a very good idea of what the ancients meant by the 'music of the spheres.'"

A RARE PORTRAIT OF FIELD
(Painted by Lonsdale)

Some New Facts *About the* Creator of The Nocturne

JOHN FIELD of Dublin

Secured for THE ETUDE
by the Eminent Musicologist
W. H. GRATTAN FLOOD,
Mus. Doc. K. S. G.

Together with unique portraits of the composer and a newly discovered youthful composition.

AN ADULT PICTURE OF FIELD

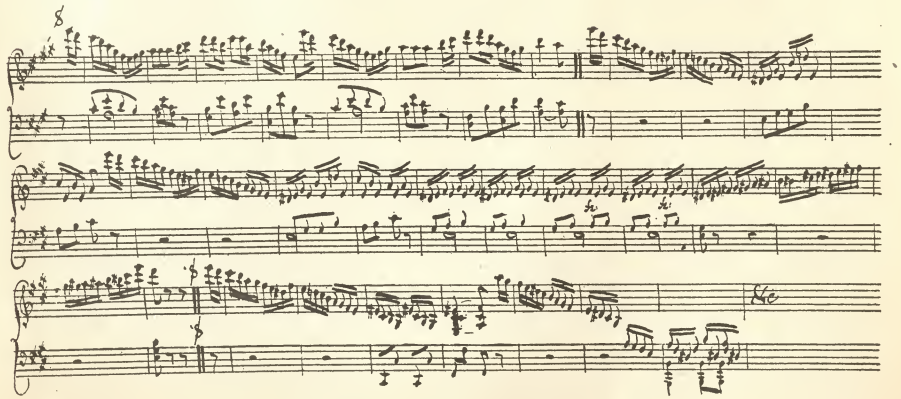
[EDITOR'S NOTE: *William Henry Grattan Flood was born at Limore, Ireland, 1859. His musical knowledge was largely self attained. At first destined for the priesthood, he decided to become a musician. He received a few lessons from Dr. Kerbusch and from Sir R. Stewart. After serving as organist in well-known churches including the Thurles Cathedral and Enniscorthy Cathedral, he became Professor of Music and Classical languages at St. Wilfrid's College in Staffordshire. In 1907 the University of Dublin made him a Doctor of Music. He has been a contributor to the Grove Dictionary, the Catholic Encyclopedia and other important scholarly works and has written several books dealing with various phases of musical archeology.*

John Field, probably the greatest musical genius produced by Ireland, was born at Dublin July 26, 1782, and died in Moscow in 1837. He came from an exceptionally musical family, his father being a violinist and his grandfather an organist. Dr. Flood now points out that Field's mother was a composer. His parents were so ambitious to have the boy become great that they treated him with the sternest discipline at home. Later he was apprenticed to Clementi when the pianist-composer had embarked in the pianoforte business in London. There he was employed to show off pianos in Clementi's wareroomes and was given the strictest kind of training under a severe master. In 1804, Clementi sent Field to Petrograd where the young man remained, becoming a great success in his chosen work. Field wrote seven concertos, four sonatas and much other music for the pianoforte. He is best known, however, for the invention of the "Nocturne." Up ta that time almost all of the serious music written for the pianoforte took on the nature of the strictly contrapuntal works, such as, fugues of Bach and Handel, or was written in the form of sonatas or variations,—mastly sonatas. Field saw the advantage of writing in a much freer style and his composition of this type set the example far the Nocturne form employed by Chopin and others with such great success.]

Who has not played some of Field's Nocturnes? Who has not read Schumann's eulogistic notice, almost rhapsodical, of Field's *Seventh Concerto?* All pianists are acquainted with Liszt's fine tribute to the Irish inventor of the art-form known as the Nocturne. The idea of scattered chords with sustained pedal was first developed by Field. No doubt Chopin developed the *genre*, but as Henry Vavcy writes, "he did not altogether eclipse Field, the original inventor." And yet it is an extraordinary fact, that although there are monographs of Field in French, Italian, German, Flemish, Danish, and Russian, the only English memoir is that which was issued last year by the present writer, and published in an edition de luxe by Martin Lester, Ltd., Dublin.

Among the new facts brought to light as the result of a patient search among the newspaper files in the Royal Irish Academy, Dublin, were the following:

1. Particulars relating to the father and the grandfather of the composer—both of whom were Irish.
2. An account of Field's early training as a pianist by Tomaso Geoidani, who spent his latter years in Dublin.
3. The discovery of Field's *début* in his native city on March 24, 1792.
4. A notice of Field as a composer at the age of eleven.
5. An account of Field's departure from Dublin, and his apprenticeship to Clementi.



An Example of Field's Precocity

This manuscript of Field bears the inscription "Composed by John Field, (aged 12 years)." This fragment shows Field's fine sense of balance at a very early age.

I am privileged to place before the readers of THE ETUDE the accompanying photograph of a sketch composed by Field "in his 12th year," in 1796. The photo gives a cleaner reproduction of the original manuscript than any copy, and was especially taken for me by my friend Mr. Arthur J. Hill, F. S. A., 140 New Bond St., London, who possesses the manuscript. The fragment was written by Field for a Mrs. Alpe of Hardingham Hall, near Attleborough, Norfolk, and at this lady's death was acquired by her grand-daughter, Mrs. Sconce. 79 Sinclair Road, Kensington, London, from whom Mr. Arthur J. Hill acquired it, in 1899.

Through the just kindness of Mr. Hill I was also given the original concert programmes of Field when in London. It is of interest to note that as early as 1798 Field composed a beautiful Concerto, which he played at Pinto's benefit concert, at the Haymarket Theatre, on February 7, 1799. The *Morning Chronicle* of the following day describes him as "Master Field, a pupil of Clementi's," and it adds :—"This young gentleman, though only fifteen years of age has been esteemed by the best judges, one of the finest performers in this kingdom, and his astonishing display of ability on this occasion, proved how justly he was entitled to the distinction."

In 1800 and 1801 Field was the lion of the concert world in London, and in the latter years Clementi commissioned Lonsdale, a fashionable portrait painter, to paint the Irish composer, as a souvenir of their friendship and the termination of Field's apprenticeship. This beautiful portrait was duly executed, and is now the property of Col. Collard, the grandson of Clementi. With the permission of Col. Collard, Mr. Arthur J. Hill commissioned a photographer to take a copy of the portrait, and presented it to me. This copy I herewith reproduce, and it is of unique interest, representing Field just before he accompanied Clementi on his journey to Russia. By way of comparison I also reproduce Moyers' engraving.

The year 1814 is memorable for the invention of the Nocturne and soon after, Field had as a pupil the famous Glinka, the founder of Russian National Opera and of the Russian School of Music.

Field accepted the invitation of the Philharmonic Society of London to play at their Concert on February 27, 1832. He also played at the Haydn Centenary on March 31, when Cramer and Moscheles also assisted. Two days previously (March 29) he was one of the chief mourners at the public funeral accorded to his old master Clementi, who was interred in Westminster Abbey. On April 27 he played for the New Musical Fund "for the relief of decayed Musicians;" and on May 6th, he foregathered with Mendelssohn at a reception given Gelloschels.

Further particulars of Field will be found in the new edition of Grove's "Dictionary of Music and Musicians," and it is here merely necessary to state that he died in Moscow on January 11, 1837.

Paste This in Your Instruction Book
Common Sense Hints to Piano Students

By O. A. Kirchels

1. HAVE confidence in your teacher.
2. Practice only what your teacher tells you.
3. Don't miss a lesson unless absolutely necessary.
4. Be punctual in meeting your appointment.
5. Strive for improvement.
6. Don't be easily satisfied; everything will come right in time.
7. Practice at least one hour a day.
8. Be willing to make sacrifices for your music.
9. Practice each exercise, or piece, until played in right time; every finger correct, and in perfect time, regardless of amount of time it may require.
10. Practice scale movements daily; they will enable you to play more smoothly, make you a better note reader, improve your fingering and execution; they will do away with hitches and breaks, and also make it possible for you to soon produce a good, clean, musical tone.
11. Read all the helpful literature you can.
12. Don't undertake to play music beyond you, or anything, except it would be a credit to yourself and teacher; advance gradually and sure.
13. Continue your studies until you become a master.
14. Associate with those who know more than you.
15. Learn to listen as you play; hum the melodies you have played, when away from your instrument; this will cultivate your ear, and help you to memorize music.
16. To win confidence, play in public occasionally.
17. Correct instruction and diligent practice insures success.

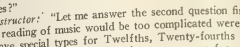
About Triplets

By Herman Spielter

Pupil: "But I do not quite understand, my dear Professor, when you say that notes, which you call Eighths-Triplets and look like Eighths, how we can know whether we have Eighths or Eighths-Triplets."

Instructor: "There are two ways to find it out. You will generally see the number 3 with the group of three notes, which doubtless shows the triplet, or if not figure it out in making an addition of all notes and rests in the measure. They, altogether, must represent the correct value of it.

"Compare Beethoven's *G Major Sonata* Opus. 49, No. 2.



Here the last 3 notes are Eighths notes; if they were intended to be Eighths-Triplets the second rest would be a quarter rest."

Pupil: "Now I understand that Eighths-Triplets are smaller than Eighths."

Instructor: "Surely you will have smaller values if you divide a quarter note into three parts instead of two parts."

Pupil:"Then the so-called Eighths-Triplets are really Twelfths, the so-called Sixteenths-Triplets are really Twenty-fourths, and so on."

Instructor: "You are perfectly right."

Pupil: "I must ask you two more questions."

"1. Speaking of the Eighths-Triplets and Sixteenths-Triplets, why don't we simply call them Twelfths and Twenty-fourths?"

"2. Why don't we have special types, for these values?"

Instructor: "Let me answer the second question first: The reading of music would be too complicated were we to have special types for Twelfths, Twenty-fourths and so on and, therefore, (this being my answer for your first question), we call them as they look and then add the word Triplets in order to show that they only represent thirds of the next higher value."

Pupil: "This is the first time since I have studied Music with different teachers, that I have understood the correct idea of the Triplet. Do you know of any Piano School-book which explains the matter so plainly as you have just done,—so that the Student really sees that the value of Eighths-Triplets is Twelfths and Sixteenths-Triplets Twenty-fourths?"

Instructor: "I know of more than a dozen Piano School-books, but have never found triplets explained in this way. I shall be glad, however, if you and other readers of THE ETUDE gain some benefit from my explanation."

What Makes a Great Teacher?

By Alexander Block

WHY does one teacher become world-famous, while another of perhaps as much ability remains comparatively unknown? Is it luck? Personality? Or what? Most of the "unarrived" contend that it is all luck. Mr. X had good fortune to have Y for a pupil, and Y's sensational success brought more pupils of the genius type, who, in turn, added to the reputation of their master and attracted ever more first-class working material.

The disgruntled ones have another grievance. They say that the great one, besides getting the pick of talents, receives credit for the accumulated effort of others. Many pupils of talent study with an unknown teacher until the last lap is reached, then go to the master for a year or two. If success comes, little of the credit rebounds to the former teacher who has, undoubtedly, done most of the uphill work. Once a man becomes a celebrity, they say, his personality acquires a halo. Every gesture, every stray remark is given a vital significance and treasured as a priceless reminiscence. If, for example, the great one says sternly, "Hold your violin up." The shivering pupil jumps.

The ordinary variety of teacher says, "Hold your violin up" a dozen times each lesson without making much of an impression. If the unknown teacher gets no talented pupils to work with, he cannot be blamed for failing to turn out a successful pupil. "You cannot make a silk purse out of a sow's ear."

There is, in all this, a greater or less degree of truth, but it would be unfair and ridiculous seriously to contend that success, or even that most success, is due to luck. Teaching a genius is not so simple. Contrary to the popular idea, anyone *cannot* teach a genius. Training a genius requires experience, tact, a nice discrimination as to what to restrain and what to let alone, and then more experience. Many talented pupils have been spoiled by overteaching. There are teachers who strive to force every pupil into one mold. This works havoc, killing or distorting any distinctive individuality. Others, again, are so overawed by the manifestations of an exceptional gift, that they do not trust themselves to say anything. A teacher must respect the individuality of his pupil. He cannot force a gypsy temperament into lines of classic repose, even though his own bent be toward the classic; neither, on the other hand, can he allow it to run wild.

In teaching a genius, something more than mere pedagogy is needed. A sensitive feeling for the psychology of such a student, an appreciation of what is beautiful even though different, an esthetic conception that is convincing when criticism is necessary—these attributes a teacher must have or he will not hold his super-pupil.

No pupil is harder to hold than a super-talent. He takes nothing on trust. He is like a fine-mettled horse, which without a sure, experienced hand to guide him, soon takes the bit in his teeth and goes his own way. Once the pupil loses his respect for the teacher (I do not mean the artificial respect that is the result of the relation of teacher to the pupil, but the respect for knowledge and ability) then, to use a slang phrase "the goose is cooked." The pupil goes elsewhere. And that is one reason why so many fine talented pupils leave really excellent teachers for the last lap. Another reason, it must be acknowledged, is the prestige that studying with a man of reputation carries with it.

A great teacher, then, is able to hold the respect of his great pupils, not knowingly by playing better—that is not always possible—but by convincing them that his judgment is sounder; his esthetic sense more exquisite. It does not necessarily follow that a great soloist who condescends to take a few pupils in his spare time is a great teacher. Teaching is a talent by itself. The soloist may play beautifully but not know how to impart his knowledge to others. Above all, it is only rarely that a successful virtuoso has any love for teaching, and this love and enthusiasm for the work is most essential.

I have already spoken of experience. A teacher who has learned how to guide talented pupils to the point of success on the concert stage, and past that, becomes great with his great pupils. To have brought them so far, every lesson must have been a separate creative act and not part of a mere routine job. He has learned from his pupils as well as they from him. And this ability to continue to grow and learn is one of the sure signs of a Master.

How Rossini Sang

AUBER, the composer, gives a very remarkable account of how Rossini sang his own works, particularly the difficult *Largo al Factotum della citta.* "I shall never forget the effect produced by his lightning-like execution. Rossini had a very beautiful baritone voice, and he sang his music with a spirit and verve which neither Pellegrini, nor Galli, nor Lablache approach in the same part. As for his art as an accompanist, it was marvelous; it was not on a keyboard, but on an orchestra that the vertiginous hands seemed to gallop. When he had finished I looked mechanically at the ivory keys; I fancied I could see them smoking. On arriving home I felt inclined to throw my scores into the fire. 'It will warm them, perhaps,' I said to myself; 'besides, what is the use of composing music, if one cannot compose like Rossini?'"

The Most Difficult Thing in Piano Study and How to Master It

By PERLEE V. JERVIS

THE Editor of THE ETUDE has asked me to write an article on "The Most Difficult Thing in Piano Study." There are so many difficult things—some of them dependent on the individual pupil—and there would be such a wide divergence of opinion as to what *is* the most difficult thing, that a discussion of the subject from the technical standpoint might not be a very profitable one. It would be better to look at it from the teacher's viewpoint and consider some of the mental difficulties that retard the progress of the pupil; these mental difficulties are the underlying cause of not a few technical obstacles.

A teaching experience of many years has convinced me that the most difficult thing in piano study is to make the pupil *think* and *listen*. Some one has said that the most difficult thing for the average person to do is to think hard. It is said that Edison has a sign on the door of his laboratory which reads : "The average person will go to any amount of trouble in order to avoid thinking." Every piano teacher is familiar with those pupils so aptly described in the 135th Psalm: "Eyes have they but they see not; they have ears but they hear not." If the Psalmist had added : "Brains have they but they think not," the picture would have been complete.

Why Pupils Don't Think

What is the reason for this inability or disinclination on the part of pupils to think? Many educators and school teachers of whom I have asked the question place the responsibility on our school system, which—whatever else it may do for the pupil—they assert does not train him to think. Granting this, we must seek further before the question is completely answered. If the truth were told, many of us piano teachers would have to plead guilty to the indictment brought against the schools. Our pupils come to us for "a musical education." The literal meaning of the word educate is to draw out. Do we not too often make the mistake of attempting to *pour in* instead of endeavoring to *draw out?* If so we are not true teachers at all. "Accurately speaking, we cannot 'teach' a pupil anything ; we cannot directly lodge any knowledge of ours in his brain. All we can really do is to stimulate him *to wish to learn,* and to suggestively place before him the things which we desire him to learn. He has to make the effort to learn, and unless *he* makes that effort nothing can be learned. While we cannot teach the pupil, *we can help him to learn,* hence, true teaching does not consist in trying to make him *do things* so that the result shall *seem* like playing, but in trying to make him *think,* so that the result of his efforts shall *really* be playing. The good teacher does not try to make a machine of his pupil, but endeavors to inspire him with an enthusiasm and initiative that shall stimulate him to grow into an intelligent musician." (Matthay *Musical Interpretation.*)

Now, here we encounter an obstacle. The average pupil wants to be saved the trouble and effort of thinking, he wants to have it all done for him. He has a conscious or sub-conscious idea that all he has to do is to be passive and let the teacher pour in as much knowledge as possible. The teacher—especially the inexperienced one—frequently finds it easier and quicker to do this than to encourage the pupil to think out things for himself. Even the best teacher must be constantly on his guard lest he be overcome by the temptation to try to make the pupil *do* things, rather than *think* things so that his playing shall be the result of his own efforts. Hence, the teacher should never *tell* the pupil anything that by any possibility he can make the pupil think out for himself. There are many things that perforce must be told, but by adroit questioning, example, contrast between right and wrong, and in many other ways, the pupil may be led to think out or discover them for himself. What he acquires in this way is real knowledge and a permanent possession. Edison says: "What some one tells me I may forget; what I learn myself, I *know.*" He never said a truer thing, except that "Genius is one per cent. inspiration, ninety-nine per cent. perspiration."

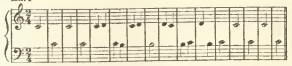
The "Good Enough" Kind of Teacher

There is a more or less prevalent belief that any teacher is good enough for a beginner. Parents often engage some young and perhaps inexperienced girl to teach their child the rudiments of music, notation, time, etc., saying: "When Mary has learned her notes and fingering we will send her to a more advanced teacher." Now, just here, I think we shall find the real reason for the inability of so many pupils to think; it is because the first teacher has never trained them to do so. The most formative period of a child's life is between the age of five and ten; habits established then will have a lasting effect on all his future mental life. Yet at this critical period, when the child should have the best and most experienced teacher that money can buy, he is entrusted to one lacking in education, experience and knowledge of the psychology of teaching. This teacher begins by *telling* the child the names of the keys on the piano, then the pupil goes through the laborious process of memorizing the names of the notes on the lines and spaces of the treble staff, aided perhaps by our old friend "Every Good Boy Deserves Fame." He is next given an instruction book, from which he plays exercises or other technical forms, the notation for both hands being in the treble clef. After a period of such study he attempts to learn the notes in the bass clef, when he finds that he must re-construct all his thinking. He has learned that the note on the first line of the treble staff is E, and he cannot understand why the same line in the bass clef is G. He is at once plunged into confusion from which it takes some time to extricate him.

Now, why not teach both clefs at the same time, and why teach the letter names of the notes at all at first? In life we learn the thing first, its name next, and analyze it last of all. The kindergartner has for many years been teaching the child to read before he has learned the alphabet. No player ever thinks letter names in reading and playing; he thinks intervals, location on the keyboard, or black and white keys. Why not teach notation in a common sense and natural way?

To show how this can be done, take this from Cramm's *New Rhymes and Tunes for Little Pianists,*

Ex.I



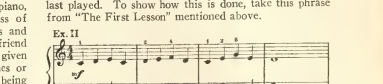
Show the pupil that the note on the first added line is middle C on the keyboard; do not mention the letter name at all, simply show him the location of the note on the keyboard. Let him play the right hand, then the left a few times, to fix the location in his mind. Now show him that the next note to the right or left on the staff is also the next key to the right or left on the piano and let him play these notes from the music. Continue this process through the first and all succeeding tunes in the book till he can locate any notes on either staff. Go slowly, do not try to teach too many notes at one lesson, constantly review those already learned, never mention the letter names, and do not use any added notation more easily and quickly from them in this way than by the traditional process of memorizing letter names of the lines and spaces, there will be no mental confusion and the pupil will get a good start in sight reading. There need be no hurry to learn the letter names, I have often carried young pupils through the study of a number of pieces before associating the letters with keys and notes and then have found that the pupil had worked the problem out for himself.

Think First and Then Play

Now, to further familiarize him with the notes he may be given some simple piece; an excellent one for this purpose is *First Lessons,* by Krogmann. At this point the teacher's troubles begin, and he will need all his patience in what follows. The first step is to teach the pupil to think *before* he plays. Nine times out of ten he will try to play first and think—if he ever thinks at all—afterward. In order to force him to think, ask him to name the first note, then the finger that is to play it. Next, make him find the key and rest the finger on it and do not allow him to play till the right finger is on the right note. Continue this process with every note in this and every other piece studied and insist upon it lesson after lesson till the habit of perfect accuracy is formed. Young pupils who have never studied the piano may—by dint of persistence and patience on the part of the teacher—be trained to perfect accuracy in a comparatively short time; he will find it a heart-breaking task with older pupils who have formed habits of carelessness through the laxity or ignorance of incompetent first teachers.

To the average pupil a page of music seems to be a mass of isolated notes. He should be shown that all music is a progression, one note leading to the next like the links of a chain, and that this is a continuous process from the first note of a piece to the last. In other words, each note played should suggest the one that follows. The next step therefore, should be to form the habit of finding every key as a distance from the one last played. To show how this is done, take this phrase from "The First Lesson" mentioned above.

Ex. II



Rest the first finger on C, then—by releasing just enough arm weight to produce a soft tone—play it. Still holding the key down lightly, rest the second finger on D and transfer the weight which is keeping C down, to the second finger, thus playing D. Hold this latter key down and rest the third finger on E, transfer the weight as before and continue thus to the end of the phrase. Every note in a piece should be thought of as leading to the next; the process of resting on each key before playing it—whether the touch is legato or staccato—should be a continuous one from the beginning to the end of every piece studied.

Creating a Tone

Next to making him think, the most difficult thing the teacher has to do is to make the pupil *listen.* There is a marked difference between hearing and listening. For instance, we may be one of an audience that is being addressed by a speaker who does not interest us. Perhaps our mind gets running on some other subject and we fall into a "brown study," during which we hear the sound of the speaker's voice but have not the faintest idea of what he is saying. We hear but do not *listen,* and in order to listen must inhibit all other thoughts and concentrate our mind on the words of the speaker. Hence, real listening is but another word for concentration. Now, all pupils who study the piano have normal hearing but the majority of them do not really listen at all. What is the reason for this? The explanation may be found in the fact that too much of our piano teaching begins at the wrong end. We commence by training the fingers instead of the *ear.* "When one studies the voice, violin, horn and other instruments. months are spent in the development of a beautiful tone: it is such a recognized necessity that any further technical steps are not to be thought of till the ability to produce it is firmly established. Only by piano teachers is this *sine qua non* of all music making neglected at the beginning of the pupil's study in favor of the soul-killing five-finger exercise, in the practice of which his attention is concentrated on the mechanical process of raising the fingers and striking the keys. So much time is devoted to this kind of study, that the pupil gets the idea that finger training and technic are the whole thing and fails to realize that he must be really musical from the very beginning, if he ever expects to arouse his musical sensibilities and lay the foundation for the keen-eared self-criticism necessary to artistic playing." (*Edwin Hughes*)

Now, I believe that at the very first lesson, before notation or any kind of technical training is taken up, the study of tone production should be commenced and the pupil shown how to produce a beautiful singing tone. This beautiful tone quality can no more be described than can the flavor of an orange, hence the necessity for the perfect example. The teacher at the piano must fix the tonal ideal in the pupil's mind by playing slowly a number of tones and requiring the pupil to listen intently. Then the pupil's muscles should be brought into the proper condition for his own experiments in tone production. This can be done with any intelligent pupil in one lesson, hence, the first lesson should be devoted to the few simple exercises necessary to give a clear idea of relaxation. At the second lesson the function of weight in tone production can be made clear and the pupil shown how to apply it. When single tones can be produced by releasing weight, its transfer from one finger to the next—thus producing a legato—may be taken up, the pupil all this time listening intently to the tone his fingers are producing. To further assist him in developing a singing melody tone he may be given a simple piece. Two very good ones for this purpose are : Forman's *June Morning,* and Lawson's *Rose Petals.*

Show the Pupil How to Practice

It should next be the teacher's duty to show the pupil how to practice. He should be made to realize that any passage should never be played even once through without trying to perfect it both musically and technically. Therefore the pupil must be taught to constantly analyze and listen every minute that he practices. This requires the development of a high degree of concentration on his part, and it should be the teacher's effort to induce by all means in his power this concentration. To do this the teacher himself must concentrate, listen, and analyze the pupil's playing. He must hear what the pupil is actually doing, he must be able to analyze any faults perceived, he must be able to tell why the pupil is making those faults, and he must be able to show the pupil how to remedy them. This would seem to be a self-evident proposition, yet it is surprising how frequently it is neglected. I have two pupils who had studied with concert pianists of international fame. The pupils had never been shown how to analyze a single technical fault, and were particularly deficient in chord and octave technic. The only help they could get from their teachers was the direction to "play them like this," or, as one of the teachers expressed it, "just trick them off." This does not prove anything except the fact that great artists are not always good teachers.

The object of practice is to establish a series of finger, wrist and arm habits, in other words, to render the playing sub-conscious or automatic. This does not mean that the performance is purely mechanical by any means, but that until this automaticity is established the freest and most expressive playing is impossible. Now, the way to establish a habit of any kind is by repetition of an act without the slightest variation from the prescribed order of the first performance. It will be apparent therefore that this first performance should be—as far as is humanly possible—a perfect one. There is a fundamental law of psychology that all action starts in *feeling*. For instance, one feels thirsty, the feeling passes through the stage of *willing*, to muscular *action*, and we go to the water cooler for a drink. From this law of psychology may be deduced the law of successful practice, which is that every note, every passage played, should be *musically felt and intended* as to accuracy, fingering, time, tone quality and tone quantity, at the first and ever successive performance. In other words, every performance should be made with the proper expression. It is not a question of getting the notes first and putting in the expression afterward, both should be studied at the same time. Dr. Mason's words on this point are golden: "There is but one thing, which is the interpretation or expression of the musical idea; but this one thing properly considered requires equal attention to all the factors.

Remember that "an ounce of prevention is worth a pound of cure," and that "a stitch in time saves nine," and avoid sowing the seeds of mere mechaneal playing, which, devoid as they are of musical feeling, can naturally beget only their own kind. Do not be led astray by the direction to "first get the notes right, then the expression." A better motto is, "while getting the notes right, attend also to the expression." Experience shows without controversy that better results follow this course. If a passage is to be played pp always practice it so; if cres. dim. legato or staccato, always practice it with the prescribed tone power and touch. I am aware that many teachers recommend that pp passages should be practiced part of the time forte; on what principle, I know not, for pp playing does not depend at all upon finger strength, but upon a proper release of arm weight. The pupil who understands the principles of weight-playing will not need to practice a passage with any other tone power than the one prescribed by the composer.

Intensity of Interest

In conclusion it may be said that the good teacher does not try to make an automation of his pupil but endeavors to train him to *think*, use his own ears, his own brain, his own feeling, for every note and for every minute of his practice time. Only in this way can he really accomplish results with his pupils. The whole matter may be summed up in the one word *concentration*. While the average pupil seldom attains ability, knowledge, tact and enthusiasm of the teacher, should by every means in his power, in season and out of season labor to develop it, never forgetting that intensity of concentration is dependent on *intensity of interest*. To secure this interest will require all the ability, knowledge, tact and enthusiasm of the teacher

We can only get this enthusiasm by being in love with our work and putting our whole mind, soul and life into it. There is no greater joy for the true teacher, nothing more stimulating than this feeling that our whole life is in our work and that we are helping our pupils to reach a higher plane of musicianship, that we are cultivating in them an abiding love for music. Even if we do not always attain a degree of success commensurate with our ideal and effort, we shall at least have the satisfaction of feeling that we have tried our best to help our fellows and perhaps have been of some real use to them .

Is Ninety Per Cent. of Present Day Musical Criticism Worthless?

By V. R. Grace

(Editor's Note: V. R. Grace is the nom de plume of a well known choral conductor in a large American city. Much that he says about musical criticism on some of our Music that he says about musical criticism on some of our American papers hits the nail squarely on the head. The editor has met alleged music critics sent out by metropolitan dailies who have been a disgrace to good journalism. One man had been a wholesale poultry salesman until the week before he took up musical criticism. His only musical instrument was the ocarina. Nevertheless America has produced some of the finest music critics in the history of musical art.)

The power of the music critic has developed to such a degree of importance in musical affairs that it has become a most dangerous weapon when improperly used. Favorable public criticism has come to possess such great commercial value, that it is looked upon by the majority of musicians as a feature necessary to their growth. Notwithstanding, the music critic is frequently a small tyrant within his own realm, or perhaps a person utterly lacking in musical judgment and aesthetic taste. The former individual is likely to be found upon the large metropolitan dailies, and the latter upon the staff of the newspaper of the smaller city. Just what actual and lasting value the comments of either of these individuals can have is certainly a questionable matter, yet it is nearly always necessary for the musician to be judged at one time or another by one of these two types of "critics."

There has been considerable comment of late over the activities of critics, and it seems evident that the knowing musical public is coming more and more to question the dogmatic utterances of paid reviewers. Letters to the daily press and the musical papers, written by both laymen and music lovers, indicate the attitude of suspicion that has developed. Especially in the larger cities, it has come to be the customary procedure, to engage a hall and a recognized accompanist, paper the house, invite the critics, and then, advertising upon a favorable sentence, here and there in the reviews, seek engagements in the country at large. Frequently two or three such concerts occur simultaneously, with the result that the critic gives a small portion of his time to any single event. Conductors and musical committees of choral societies have come to realize this condition, and place little value on criticism obtained in this manner and by this method an endeavor to shorten the road to success. A publication allows the expression through its columns of the individual opinion of its critic, but it may easily happen through prejudice, or ignorance, that the opinion of the critic on the paper across the street is almost, if not entirely, opposite. Recent publication in certain papers of the criticism of important musical events by various critics have shown the true value of such articles, inasmuch as these clippings, placed side by side, show criticism varying all the way from utter condemnation to warm praise! Now, if a dozen men, of more or less musical education, attend an event, and review it that wise, evidently something is badly out of order! While it is true that even the fairest, unbiased judgment of a concert or recital, the personal element cannot be avoided, it is not conceivable that such a divergence could exist, if there were an earnest desire to record the *truth*,—other conditions being normal and satisfactory.

However, this is actually occurring daily in our large cities, and the lay public, who do not carefully consider these matters, assume that they are reading an accurate report of musical happenings when they absorb the contents of their regular morning sheet. It is certainly seeing through a darkened glass!

There are a number of causes for this state of affairs. Perhaps the most general one is that many critics are not experienced enough or sufficiently educated to enable them to discern the good and the bad in musical presentations. Some of the critics upon metropolitan dailies cannot read an orchestral score, for example, and others who have a smattering of this knowledge, have but little idea of the effect of the ensemble from the composers notes. Others have but little understanding of choral style with its intricacies, or vocal style, hence they are unable to pass fair judgment upon choruses or singers. These people clothe their reviews in a meaningless array of adjectives and uncertain terminology, and carefully avoid a clear statement of anything which might expose their musical ignorance. Others have distinct musical prejudices against certain things,—perhaps disliking altos, or violinists, or certain conductors, or oratorios, yet their reviews are published and possess the power of appearing in print in important papers.

There is another phase of this matter worthy of attention. One of the institutions regularly employing choral music is the church; a number of important churches in the larger cities maintain fine mixed chorus choirs, which produce some of the finest choral music written. These choirs produce music as fine, or finer, than programs given upon the concert platform by lesser organizations, yet the latter are reviewed by the press, and the former neglected. It is not at all clear why the performance of a piece of music in the realm of the concert hall is any more important than a presentation in the loftier atmosphere of the church. On the contrary, the greater ecclesiastical compositions are much more inspiring in the dignified atmosphere of the church, for which they were written, than in the gaudier atmosphere of the concert hall. Notwithstanding certain important choirs are never reviewed at any length, while others which appear in public halls are reviewed in detail. Yet which is the more important, the visiting chorus which takes out of the city a certain amount of money to further its interests, or the choir, supported by the community, and composed of citizens of that community? Certainly the press should support the latter, rather than the former. It must be very discouraging to a conductor who has given a successful performance of some great choral work to take up the local daily the next day and find no comment or review of his work, but many spaces filled up with anecdotes reprinted from other papers, or letters from those seeking advice on matters of love!

Obviously the ideal music critic must be a good all-round musician, without prejudices, willing to listen to all types of musical programs, with the idea of discovering all the good as well as the bad in them, and their presentation. He must know his composers, and musical history; must comprehend musical tradition; must be kindly disposed towards aspiring beginners, as well as towards finished artists. If he err, he must be willing to stand corrected, without wincing. He must not be biased, giving his sole attention to one field of music, such as opera, or orchestral music, but must spread his attention to all fields of musical activity. He must *know* music.

Divergencies of Metronome Markings

By Joseph George Jacobson

It has been told that a lady asked one of our great pianists what an eighth note was. After satisfactory explanation she begged the musician to please play one. Recently I was asked how fast Allegro is meant to be. This question gave me the thought whether it would not be of great value for all executant musicians and simplify musical study, if each of our technical terms were given a local tempo of its own, independent of any fluctuation in the ideas of the composers. In olden days the masters were rather careful to affix the rate of speed to be marked out by the metronome; still one cannot help but notice the wide disparities which exist between them in their several metronomical apportionments in the various movements of their works. The distinguishing dynamic terms were not fixed in their characters, not adhered strictly to, and they seemingly entertained their own views upon the relative provinces of these terms. For example, to note some of the more prominent of these divergencies of opinions upon this subject, glance over the following table of a few of the greatest works of these famous men. From the period of time called "The Golden Century of Musical History" about 1740-1850, we have chosen Handel's *Messiah;* Mozart's *12th Mass;* Haydn's *Creation;* Beethoven's *9th Symphony* and Mendelssohn's *Elijah.*

The table of course is only an approximation, as the immense divergencies between the composer's own markings of tempo in the different numbers of the same work render it impossible to give other than an average. Handel's marking of Allegro varies from 70 to 126. The chorus *Lift up your heads* is marked 84 while soon after *Their sound is gone out* is set at 92. Mozart's markings are the most even of all composers. Other similar changes of this nature might be added, all of which would go to show either a want of uniformity of sentiment in this respect or a decided increase of speed under the various metronomical apportionment at the present day.

	Handel	Mozart	Haydn	Beethoven	Mendelssohn
Adagio	60	63	75	60	56
Allegro	100	102	124	88	100
Allegro vivace ..	80			84	128
Allegretto		88	132		80
Andante	70		86	63	80
Largo	84		63		96
Maestoso	72		84	88	96
Presto	100			84	
Vivace			124	116	96

Little Lessons from a Master's Workshop

By PROF. FREDERICK CORDER

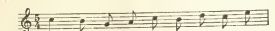
Of the Royal Academy of Music, London

Part VI

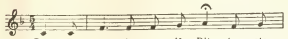
Mixed Time

When the time-sense has been implanted or cultivated in a musician he is generally able to conceive of any deviation from a regular duple or triple succession of beats. But there are some in whom this feeling never really takes root, and these find their keenest pleasure in just those irregularities which are mere annoyances to the steady timist. In spite of the numerous examples of quintuple time (to take the commonest of these abnormalities), in Folk-song, it is doubtful whether any human being can feel this as a natural measure.

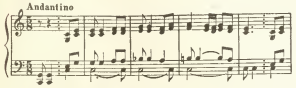
We have our oft-quoted English specimen,



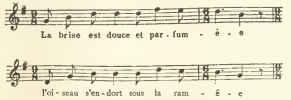
The Germans have their equally well-known,



The Spaniards have this odd perversion of "Home Sweet Home."

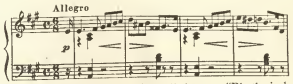


Many other specimens might be quoted, but since the phonograph has been employed for recording folk-songs the lamentable fact has become apparent that the uncultured singer has even a more total disregard of measure than has the educated one. Consequently there is no proof whatever that all these tunes were not originally in measures of six instead of five beats. It is probably in recognition of this tendency of the careless vulgar to clip—whether in speech or song—that Wagner, in his *Dance of the Apprentices* in "Die Meistersinger" cuts out the eighth measure of the waltz every time it comes round; and certainly Gounod's pretty duet in "Mirelle" is intended to illustrate the same plebeian peculiarity.



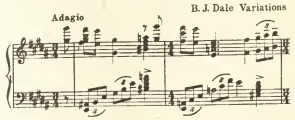
Vincenz Lachner, in his Ball Suite for Orchestra, has a movement called *Dreher*, said to be an old Austrian waltz, which is in real quintuple time. How two feet found it satisfactory to take five steps I cannot think.

It is more interesting to turn to the consideration of artificial mixed times deliberately invented by freakish composers. When Tchaikowski's *Pathetic Symphony* was first heard it was curious to observe how many people regarded the movement in 5/4 time as a surprising novelty. They quite forgot that Liszt, in his *Faust* and *Dante* Symphonies, had employed that and many other varieties of mixed times, and that Ferdinand Hiller had written several books of "Rhythmic Studies"—pretty pieces—of which many were in quintuple time, but others in much more daring rhythms. For example:



They forgot Loeschhorn's well known "Rhythmical Problems" on similar lines, that Cornelius in his "Barber of Bagdad" had simply bestrewn his score with extra beats and abnormal measures, and that most composers had at one time or other tried, in Shakespeare's words, "To play the fool with the time." One of the best instances is in Raff's *Variations for Piano, Op. 179*, where the theme is in 5/8, the latter half of this subject changing to 7/8. But no ear will accept 7 as aught but a pointless combination of 3 and 4; whereas 5 time can and should be a unit of uncertain subdivision.

In the compositions of B. J. Dale several instances may be noticed of expanded measures so beautifully introduced as to greatly enhance the rythmical interest.



On the other hand, there are some of what are called "the Moderns" who profess to have "abolished time" and who write every measure with a different time-signature, or use no bars at all. This may be very clever, but it is certainly very silly.

Musette

A word of two distinct significations in music. It was originally the name for an instrument of the bagpipe class, having two drones (Tonic and Dominant, sounding a fifth) and a chaunter of a more tempered scale than the bagpipe. From the popularity of this instrument at the court of Louis XIV may probably be found that fictitious connection of it with pastoral music.

In utilizing the prevalent dances for instrumental Suites the early composers did not fail to perceive the variety which a Musette would give to a Gavotte or Minuet, and accordingly the custom grew of taking such for the Alternative or Trio. The drone bass keeps the music to a fairly obvious scheme of harmony. Some rather excruciating experiments have been made by modern composers to extend this by modulation—a thing quite unjustified by results. Raff's *Suite for Pianoforte and Orchestra* furnishes a good example of this.

Nocturne

A piece suggestive of or suitable to the night—dreamy and tranquil. John Field is credited with the invention of this term, or at least its application to a particular type of drawing-room composition; but of the many composers who have since exploited the Nocturne none has realized its possibilities at all to compare with Chopin. In his hands the piece generally assumed the form of a very melodious first subject with first and second strains repeated, then a central episode or second subject of a startlingly contrasted character—often very stormy and agitated. After this is due recapitulation and a Coda, usually on a Tonic pedal. The great C minor Nocturne fulfills this program but is whole miles away from its predecessor or successor. In fact, prodigious originality is exhibted in every one of Chopin's Nocturnes.

Spohr wrote a Suite for wind instruments, which he called a Nocturne, or Notturno. Serenade is the more usual name for works of this description.

Novelette

One of the fancy names for pianoforte pieces of indefinite character, which we owe to Schumann. The title seems apt enough when applied to his fourth and seventh Novelettes, which might be taken to suggest a long string of incidents in a story; but it is quite unsuitable to Nos. 1, 2, 3 and 5 of the same set, these being in conventional three-part form. Zdenko Fibich has written a series of short pieces to which the title seems much more aptly applied. He has divided them into Prologue, Introduction, Chapter 1, Chapter 2, and so forth to an epilogue which, like the last chapter in a tale, reviews the chief scenes and character and seems to finally dispose of them. So suggestive, picturesque and full of fancy are these sketches that the listener can easily make believe that he is hearing a real story. It is interesting and instructive to compare these pieces with Schumann's and to observe the merits and weakness of each composer's methods.

Other composers have used the term Novelette when they have written pieces in imitation of Schumann. Neither seems to be a very wise thing to do.

Obbligato

An instrumental solo which forms an indispensable feature in a work—especially in the accompaniment of a song—is said to be "obbligato" (Fr. *obligé*: Eng. *necessary*). It requires much skill to avoid a clashing of interests, especially in such a case as the following. A young composer has written a successful song; at once the publisher has it transcribed for Violin, for Flute, for Cornet, and so forth. He then urges the composer to further extend the sale by adding a violin or 'cello obbligato, or both. The composer will find it useless to point out that if such a part or parts be not in the original composition it or they cannot possibly be *indispensable*. What is really meant is that these parts are to be *non obbligato*, and should simply be called extra parts.

When he has attained position and independence, the composer may refuse this ungrateful task, (which then will be straightway turned over to some inferior musician); but while he is young he cannot afford to do so. He may call to mind that even Beethoven had to provide, at the command of his publisher, some sets of Scotch, Welsh and Irish songs with accompaniments of

The "thirst for knowledge" is the basis of all progress. This series of articles, which will continue for some months, answers in a most readable manner many of the hundreds of questions which have come to "The Etude" office daily for years.

Professor Corder, who has been the teacher of by far the greatest number of British composers of note of the present day, started out to write an Encyclopedia of Music. However, he was far too interesting a writer to produce anything so arid as an encyclopedia in the ordinary sense. He embodies the human aspect of Sir George Grove, combined with a masterly musical technique. This is enlivened by a rare sense of humor and broadened by a life-time of rich experience as a teacher, composer, editor and writer.

There is always a demand for musical dictionaries. The "I want to know" spirit is particularly strong in America. No amateur or professional musician can read these paragraphs by Professor Corder without acquiring a more comprehensive aspect of many of the most interesting things in the Art. This series began in October.—EDITOR'S NOTE.

this kind for piano, violin and 'cello. The great composer executed this task; but who ever would perform the wretched things?

In adding such superfluous parts the young composer will be prone to give his violin and 'cello sustaining notes in the midst of the harmony. He can hardly do a worse thing. He must learn to take advantage of those places where the voice is just finishing a phrase, or resting between verses. If he will examine Goring Thomas's "Summer Night" he will find there a very fair example of how a skillful composer achieves this most inartistic of labors. Again, Gounod has added very clever extra parts to some of his best songs. The added violin part to the famous" Ave Maria" is of course a brilliant and almost unique example.

Seek for possible points of imitation as your best resource. This is where your knowledge of Counterpoint should prove valuable. Perhaps the experience gained in such labor will make clearer to you how one should proceed in *composing* a song or piece with a real obbligato, for which no actual directions can be given.

Oratorio

An Oratorio would appear to be, in intention, a sacred opera cast in the form of a Greek play, or else a musical commentary upon a sacred text. Handel's *Messiah* is generally cited as the type of the didactic, or reflective oratorio; and Mendelssohn's *Elijah* is the best example of the dramatic type. Both works have had their numerous imitators, generally unsuccessful, and the Oratorio declined steadily in public favor between 1860 and 1885, then Mackenzie achieved a partial revival with his fine *Rose of Sharon*, a work on new lines. In spite of other attempts no real success has been made since this until Elgar's *Dream of Gerontius*, a work on a more mystic and loftily poetic basis. But this composer's subsequent efforts in this direction, partly through lack of interest in their librettos, have failed to win public approval.

We must look back to *Elijah* before we find a model that shows us the secret of success in Oratorio. That secret, as everywhere, is—contrast.

Opera

The young composer has to bear in mind that there are two well definel classes into one of which his work must fall: the Music Drama and ordinary Opera. For the last forty years at least, the Germans have been trying to steer a middle course between the two; but it is of no use.

The Music-drama of Wagner, Strauss and Vincent d' Indy is a homogeneous and continuous product, symphonic in character. All other kinds of opera are essentially heterogeneous and discontinuous, composed of vocal music of the ordinary kind. No writer in this department has ever yet solved—or probably ever will solve—the problem presented by the libretto; namely, what to do with the explanatory and unpoetic passages which are to be found in every play, even the best. The young composer will be wisest to be his own librettist, when these difficult passages will at least seem less disgustful to him, and to lay out his book with the very minimum of these passages. Even then there is a serious doubt as to whether any opera on these old lines ever again will make a permanent success; for the music-drama, though not universally appreciated, seems to have killed the lower form of art.

Too Much Practice?

By S. M. C.

A NINE year old violin pupil recently said to his grade teacher: "I ain't going to study anymore. I have to put all my time to music, 'cause I'm going to make my living with music."

An interview with the lad's mother disclosed the fact that he was merely trying "to put one over on his teacher," his industry in the line of music being on a par with his application to his other studies.

What a boon to a teacher is the possession of a pupil who needs the curb rather than the spur. We read of Ole Bull, the famous violinist, that his father found it necessary, at times, to administer corporal punishment because the lad neglected his school work for his beloved violin. Such industry and application is, however, uncommonly rare, and probably few teachers or none, will ever have occasion to complain about too much practice on the part of over industrious pupils.

"Wouldst thou know if a people be well governed, if its manners be good or bad, examine the music it produces."—CONFUCIUS.

Department of Recorded Music

A Practical Review Giving the Latest Ideas for those in Search of the Best New Records and Instruments

Conducted by HORACE JOHNSON

The Record as an Aid to Vocal Study

THE value of the phonograph as an aid to vocal study is being recognized by prominent teachers and singers throughout the country. Noted opera singers who have made many records are warm in their praise of the assistance rendered by the permanent recording of vocal sounds. Miss Sophie Braslau, one of the most popular of Metropolitan artists, who is heard daily in thousands of homes through her records, is firmly convinced that the phonograph is responible in a large measure for the growth of musical appreciation in the United States.

It was once true that the great artists found it very difficult to sing in smaller towns where the people were somewhat out of touch with the new things in the world of music and did not appreciate really good music. Today, however, through the medium of the records, the best music of the most famous composers and singers of the world is known to a large part of the people. Artists are able to render serious numbers, sure of their reception and appreciation. Speaking recently upon the subject of the value of phonograph records in the *Talking Machine World*, Miss Braslau said:

"All can be students from good records, for they present nearly perfect studies in singing by the greatest artists. These records may not be able to tell us in words how to do things, but they will show us practically how to get over barriers. In records, too, one will find the most finished examples of the individual singer's art, and for this reason: it is far more difficult to make a record than to sing in concert.

"To get proper value out of records, the first necessities are a good musical ear and strict attention in listening. A method must be followed in studying from records just as in studying anything else.

"I do not believe in making a study of any one especial singer, but of several, in order to compare their way of doing things. Take, for instance, a Melba, a Galli-Curci and a Tetrazzini record of the same piece and compare the different methods these singers have of doing the identical song of aria.

"Records show us, among other things, what a full beautiful quality of tone is; evenness of tone in runs and scales; how the voice should be managed in singing difficult intervals; the variety that may be obtained in coloring the tone—that is in making it dark and covered, or light and brilliant. And, as well, they show how many varieties there are in shading these two extremes. In addition there is the invaluable advantage of hearing the interpretations of great selections by great artists.

"For beginners, records of simple things are the best to start with, though simple songs are the hardest of all to sing flawlessly. Of the simpler things, good selections to make are the old English, Irish and Scottish songs, and the old American songs of Stephen Foster.

"There are no better records for the singer as a study than those made by celebrated violinists. The management of the voice in sustaining melodies and in runs, scales and embellishments is exactly that employed by the master violinist on his instrument. In his playing you can hear the great variety of tone color that gives life and beauty to the simplest melody. You can also learn from it a vast amount about another important matter—phrasing; that is, the management of a sung phrase or musical division.

"While studying songs and arias we may specialize in our own class of voice—soprano, mezzo or contralto, as the case may be—we may learn from all good records, vocal or instrumental. Whether the record be of a great tenor, bass or baritone, whether it be of a noted soprano, mezzo or contralto, it will help us if we study it with concentration.

"The finest violin record aids in vocal study, and so does the 'cello; orchestral records contribute to our musical development. Indeed, the resources presented in records are almost limitless, and, best of all they are within the reach of nearly everyone of us."

"The conventional marks of time are nothing but a barbaric relic. What could be more absurd than the term Allegro which means gay and lively, as applied to a composition whose character is often the exact opposition of Allegro. With regard to the four principal movements, that is, allegro, andante, adagio and presto which moreover, are not nearly as true and accurate as the four winds of heaven, we willingly discard them. Not so the terms which indicate the character of a composition—these we cannot dispense with; for as the time is the body, so is the character the spirit of a composition."

L. van Beethoven.

New Records

THE Victor Company has been fortunate in securing Feodor Chaliapin, the Russian basso, who recently appeared at the Metropolitan Opera in Boris with sensational success. He made his debut last month with the publication of three records. One of these reproductions is the well-known *Two Grenadiers* (88645) which M. Chaliapin has sung in Russian. The rendition loses nothing in its appeal, however, by being sung in a language which few of us understand. The martial spirit of this Schumann classic is accurately depicted, the pathetic picture of the two old soldiers of the king who still are ready to fight for their country though foot-sore and starving. This record is a fine example of Chaliapin's monumental art and is well worth the attention of all music-lovers.

Another Russian artist who has gained an enviable reputation with his recent recital at Aeolian Hall in New York is Valdimir Rosing, a tenor of a ringing musical voice. The Vocalion has issued his first record with the aria *Salut Demeure* (All hail, thy dwelling lovely) (52029) from Faust. This aria is sung when Mefistofele and Faust appear in Marguerite's garden bringing the jewels to her as presents. It is one of the most lyric compositions Gounod wrote and M. Rosing interprets it with consummate skill. The disc is excellently balanced and is of the best operatic recordings published by the Vocalion Company.

Among the revivals at the Metropolitan this season is Giordano's *Andrea Chenier*. This opera is distinctly of the romantic period and has always won popularity for the charm of its music and its attractive settings and costuming of the early eighteenth century. Mario Laurenti has made a superb re-creation of the aria *Nemico della Patrio* for the Edison (82251). The accompaniment is particularly well done and gives the exact color necessary to the reproduction to make this disk a record of exquisite beauty.

Whistling solos always have great fascination for me. Probably because I can't whistle well and always envy those fortunate enough to be able to pucker efficiently. At any rate Sybil Fagan has made a splendid record of Thomé's *Simple Aveu* for the Columbia. Previous whistling records I have heard have disappointed me because the artist often fell off pitch just when I was being most thrilled, but with this selection I enjoyed my emotions to the limit. Miss Fagan has accredited herself brilliantly, and for those who thrill as I at whistling virtuosity, here it is in perfection.

There are two popular dance records which are splendid selections. The first is the *School House Blues* (2181) from *The Music Box Revue* played by Bennie Krueger's Orchestra for the Brunswick. It begins with the bell ringing, and it takes but little imagination to see all the modern imps appear at the signal, running with jazzy terpsichorean jumps and leaps to meet their teacher who welcomes them shimmyingly.

The other record is Ty-Tee (20683) performed for the Pathe by the Casino Dance Orchestra. It has verve and pep, with a mixture of every eatalogued harmony incorporated. Its rhythm compels physical action and when the muted horns blow, life with the dancing partner becomes unbearable.

Brunswick—*Ballo in Maschera (Eri tu che macchiar)* (In it thou?) Guiseppe Danise (30012)

Columbia—*Roll On Silvery Moon*—Fox Trot- Two Pianos—Frank Bantaand Cliff Hess (A3535)

Edison—*In Storm And Sunshine* March Imperial Marimba Band (50906)

Pathe—*Home Sweet Home*—Matzenauer—Contralto Solo (27519)

Victor—*Paradise*—Violin Solo Fritz Kreisler (66023)

Vocalion—*Angel Child*—Fox Trot—Yerkes' Flotilla Orch (14293).

A Concise Chronological List of American-Born Composers and Music Workers

Prepared Especially for the Music Club Issue of THE ETUDE

By ROSE FRIM

Please Read This Introduction Carefully

(Editor's Note: All chronological lists compressed within the limits of a journalistic publication must suffer from omissions. The following list is utilized in "The Etude" because it seemed to be fairly comprehensive. It is not impossible that this list may be published separately later in pamphlet form and we shall be glad to hear from our friends of any music workers omitted who have had what might be called a "really historical part" in the upbuilding of American music. These we shall undertake to add to the list if they seem worthy.

In this list it will be noted that the latter part is devoted largely to composers, artists and educators—that is, teachers of large influence such as important professors in colleges. Here again we note that the author has made omissions which are regrettable owing to lack of attention paid by several musicians to requests for information.

Why are several of the leading women composers omitted? Simply because this is a chronological list and the dear ladies refused point blonk to give the dates of their birth. In a chronological list dotes are indispensable.

One feature of this list is the emphosis given to the State in which the musician wos born. This will help club leoders in making State lists. It also indicates the gradual spread of musical culture from the geographical standpoint since music workers usually spring from musically inclined parents.

In this list the following States have contributed the following quotas to our national musical history:

Massachusetts	73
New York	56
Pennsylvania	38
Ohio	27
New Jersey	11

In looking over the influential names in American music, one is impressed with the great part done by foreign born musicians. Many, indeed, have come to America at such an early age that practically their entire musical training has been in this country. Who, for instance, ever thinks of Loeffler, Kinder, Matthews, or even Victor Herbert as anything but American in these days. Nearly two-thirds of Herbert's life and all his important work has been done in America. This has also been the case with Josefy, Stock, and many others who take pride in calling America their home and deserve this recognition. However, this is strictly an American-born list and shows what we have actually produced with native material.)

Part I of this List Appeared in THE ETUDE for March

Perice V. Jervis, (1858). Teacher, writer, Brooklyn, **N. Y.**
Crosby Adams, (1858). Educator, Niagara Falls, **N. Y.**
Charles Beach Hawley, (1858-1915). Singer, organist, composer. Brookfield, **Mass.**
Frank V. Van der Stucken, (1858). Noted conductor. Fredericks burg, **Tex.**
John S. Camp, (1858). Organist, composer. Middletown, **Conn.**
Hamilton C. Macdougall, (1858). Organist and educator. Warwick, **R. I.**
Peter Christian Lutkin, (1858). Organist and educator. Thomsonville, **Wis.**
Lillian Nordica, (Lillian Norton), 1859-1914). Famous dramatic soprano. Farmington, **Me.**
Frank Addison Porter, (1859). Pianist, teacher, composer. Dixmount, **Me.**
Charles Columbus, (1859). Organist, composer. Bucksport, **Me.**
Henry Louis Reginald de Koven, (1859-1920). Famous operatic composer. Middletown, **Conn.**
William Frederick Bentley, (1859). Conductor, educator. Lenox, **O.**
Gerrit Smith, (1859-1912). Organist and composer. Hagerstown, **Md.**
Charles H. Farnsworth, (1859). Organist and educator. Born in Turkey of American parents.
George Coleman Gow, (1860). Educator, Ayer, **Mass.**
C. S. Morrison, (Mar. 8, 1860). Composer, teacher, conductor. Senecaville, **O.**
William C. Hamilton, (1860). Organist, educator. Rockville, **Conn.**
Homer A Norris, (1860-1920). Composer, organist. Wayne, **Me.**
James Gibbons Huneker, (1860-1921). Eminent critic and one time editor of THE ETUDE. Philadelphia, **Pa.**
Jesse Bartlett Davis, (1860-1905). Noted contralto. Morris, **Ill.**
D. A. Clippinger, (1860). Singing teacher, **O.**
J. Warren Andrews, (1860). Noted organist. Fairhaven, **Mass.**
Alfred George Robyn, (1860). Composer. St Louis, **Mo.**
Robert Braun, (1861). Violinist, editor, teacher. Cincinnati, **O.**
Leopold Lichtenberg, (1861). Noted violinist. San Francisco, **Cal.**
Frederick R. Russell, (1861-1909). Journalist, composer, pianist. Somerville, **Mass.**
Nahan Franko (1861). Violinist and conductor. New Orleans, **La.**
Marie van Zandt, (1861-1919). Noted operatic soprano. New York, **N. Y.**
Raymond Huntington Woodman, (1861). Noted organist and composer. Brooklyn, **N. Y.**
George Whitfield Andrews, (1861). Organist, conductor, educator. Wayne, **Me.**
Harrison M. Wild, (1861). Noted organist. Hoboken, **N. J.**
Everett Ellsworth Truette, (1861). Organist. Boston, **Mass.**
Isidore Luckstone, (1861). Famous piano teacher, accompanist, teacher. Baltimore, **Md.**
Edward Alexander Maclly, (1861-1908). Eminent composer, pianist, teacher New York, **N. Y.**
Harold Randolph, (1861). Organist, pianist, educator. Richmond, **Va.**
Louis R. Dressler, (1861). Organist conductor, editor. New York, **N. Y.**
Newton John Corey, (1861). Educator. Hillsdale, **Mich.**
Arthur B. Whiting, (1861). Composer, lecturer, pianist. Cambridge, **Mass.**
William Arms Fisher, (1861). Composer, editor. San Francisco, **Cal.**
A. W. Lansing, (1861). Composer, conductor.
Warren R. Hedden, (1861). Concert organist. New York, **N. Y.**
Hollis Ellsworth Dann, (1861). Educator. Canton, **Pa.**
Samuel Atkinson Baldwin, (1862). Noted organist. Lake City, **Minn.**
Hugh Thompson Henry, Rev. (1862). Authority on Catholic music. Philadelphia, **Pa.**
Emma Nevada, (real name Wixom), (1862). Prima donna. Nevada City, **Cal.**
Henry Holden Huss, (1862). Composer, pianist. Newark, **N. J.**
Ernest R. Kroeger, (1862). Composer, pianist, organist, writer. St Louis, **Mo.**
Arthur L. Manchester, (1862). Editor, educator. Bass River, **N. J.**
Joseph Zoellner, (1862). Violinist. Brooklyn, **N. Y.**
Thomas Whitney Surette, (1862). Organist, educator. Concord, **Mass.**
Ethelbert W. Nevin, (1862-1901). Famous composer. Edgeworth, **Pa.**
Helen Hood, (1863). Composer, Boston, **Mass.**
John Frederick Wolle, (1863). Noted choral conductor. Bethlehem, **Pa.**
W. H. Neidlinger, (1863). Composer, teacher. Brooklyn, **N. Y.**
Horatio W. Parker, (1863-1919). Eminent composer. Auburndale, **Mass.**
Carl W. Grimm, (1863). Educator, writer. Dayton, **O.**
Jesse L. Gaynor, (1863-1920). Composer. St Louis, **Mo.**
Zelie de Lussan, (1863). Famous prima donna. New York, **N. Y.**
Frank H. Shepard, (1863-1913). Organist, theorist. Bethel, **Conn.**
Gilbert R. Combs, (1863). Educator. Philadelphia, **Pa.**
Carrie Jacobs Bond, (1862). Composer, publisher. Janesville, **Wis.**
Charles Frederick Denée, (1863). Pianist, composer. Oswego, **N. Y.**
Richard Aldrich, (1863). Noted critic. Providence, **R. I.**
Perley Dunn Aldrich, (1863). Organist, composer, teacher. Blackstone, **Mass.**
Robert Morrison Stults, (1863). Composer. Wilgrove, **N. J.**
Geo. L. Spaulding, (1864-1921). Composer. Newburgh, **N. Y.**
Frederick Field Bullard, (1864-1904). Composer. Boston, **Mass.**
Benjamin Lincoln Whelpley, (1864). Composer.
Winton James Baltzell, (1864). Journalist, composer. Shiremanstown, **Pa.**
Walter L. Bogert, (1864). Conductor, lecturer, teacher. Flushing, **N. Y.**
Thomas Tapper, (1864). Educator and author. Boston, **Mass.**
Sidney Homer, (1864). Composer. Boston, **Mass.**
Jean Paul Kürsteiner, (1864). Teacher, composer. Catskill, **N. Y.**
Philip H. George, (1864). Critic, organist, composer. New York, **N. Y.**
Ella Russell, (1864). Famous operatic soprano. Cleveland, **O.**
William C. Carl, (1865). Virtuoso organist. Bloomfield, **N. J.**
William Benbow, (1865). Organist, teacher, writer. Columbus, **O.**
Maurice Arnold, (Jan. 19, 1865). St. Louis, **Mo.**
Clarence G. Hamilton, (1865). Pianist, educator, author. Providence, **R. I.**
Harvey Worthington Loomis, (1865). Composer. Brooklyn, **N. Y.**
Henry Gordon Thunder, (1865). Conductor, composer. Philadelphia, **Pa.**
Walter Raymond Spalding, (1865). Composer, educator. Northhampton, **Mass.**
Emma Antonia Johanna Juch, (1865). Eminent soprano. Born in Europe of American parents.
Henry Dike Sleeper, (1865). Educator. Patten, **Me.**
Sibyl Sanderson, (1865-1803). Famous prima donna. Sacramento, **Cal.**
Gustave Strubich, (1865). Violinist, editor. New York, **N. Y.**
Max Bendix, (1866). Conductor. Detroit, **Mich.**
Harry T. Burleigh, (1866). Famous negro pianist and composer. Erie, **Pa.**
Clarence Lucas, (1866). Composer, conductor, critic. Niagara, **Can.**
Rossetter G. Cole, (1866). Composer, teacher, Clyde, **Mich.**
Amy M. Beach, (Mrs. H. H. A. Beach), (1867). Eminent composer and pianist. Henniker, **N. H.**
Florence Nevell Barbour, (1867). Composer. Providence, **R. I.**
Evan Williams, (1867-1918). Concert and oratorio tenor. Trumbull County, **O.**
Margaret Ruthven Lang, (1867). Composer. Boston, **Mass.**
William E. Haesche, (1867). Composer. New Haven, **Conn.**
William Wade Hinshaw, (1867). Operatic bass. Union, **Ia.**
Karleton Hackett, (1867). Teacher, lecturer, critic. Brookline, **Mass.**
W. D. Armstrong, (1868). Composer Alton, **Ill.**
Paul Ambrose, (1868). Organist, composer. Hamilton, **Can.**
Mary Wood Chase, (1868). Pianist, teacher. Brooklyn, **N. Y.**
Rubinat Harris, (Jan. 19, 1868). Composer. Chicago, **Ill.**
Abram Ray Tyler, (1868). Organist, educator. Brooklyn, **N. Y.**
Walter Spry, (1868). Pianist, teacher. Chicago, **Ill.**
Maud Powell, (1868-1920). Eminent violin virtuoso. Peru, **Ill.**
Henry F. B. Gilbert, (1868). Composer. Somerville, **Mass.**
F. N. Schenckler, (1868). Church music composer. Laconia, **N. H.**
Alvah G. Salmon, (1868-1817). Composer. Southold, **N. Y.**
Charles S. Skilton, (1868). Composer teacher. Northampton, **Mass.**
F. A. Williams, (1869). Composer. Oberlin, **O.**
William Henry Humiston, (1869). Composer, Charlotte, **Vt.**
Ellison Van Hoose, (1869). Operatic tenor. Murfreesboro, **Tenn.**
Sol Cohen, (1869). Violinist, teacher. Louisville, **Ky.**
Patty Stair, (1869). Organist and composer. Cleveland, **O.**
Rose L. Sutro, (1870). Ottille Sutro, (1872). Famous Concert-piano performers. Baltimore, **Md.**
Edith Walker, (1870). Operatic contralto. Hopewell, **N. Y.**
Edward Ellsworth Hipsher, (1870). Teacher, writer, editor. Marion, **O.**
Howard A. Brockway, (1870). Composer, pianist. Brooklyn, **N. Y.**
Joseph Carl Breil, (1870). Composer. Pittsburgh, **Pa.**
Louis Adolph Coerne, (1870). Composer, teacher. Newark, **N. J.**
Leon Rains, (1870). Operatic bass. New York, **N. Y.**
Francis Rogers, (1870). Baritone, teacher. Roxbury, **Mass.**
Leonard B. MacWhood, (1870). Educator. Brooklyn, **N. Y.**
Alan H. Sweezer, (1870). Pianist, teacher, Fairhaven, **Vt.**
Nicholas Douty, (1870). Singer, composer. Philadelphia, **Pa.**
Preston Ware Orem, Music critic, composer, organist. Philadelphia, **Pa.**
Theodore Spiering, (1871). Violinist, conductor, teacher. St. Louis, **Mo.**
Walter C. Gale, (1871). Organist. Cambridge, **Mass.**
John Wallace Goodrich, (1871). Organist, conductor. Newton, **Mass.**
Paul Listemann, (1871). Violinist. Boston, **Mass.**
Arthur Finley Nevin, (1871). Composer, teacher. Edgworth, **Pa.**
Bertram Shapleigh, (1871). Composer. Boston, **Mass.**
Frederick Converse, (1871). Composer. Newton, **Mass.**
Henry K. Hadley, (1871). Composer, conductor. Somerville, **Mass.**
Russell King Miller, (1871). Organist, composer. Philadelphia, **Pa.**
Albert L. Lockwood, (1871). Pianist, Troy, **N. Y.**
Victor Benham, (1871). Pianist, Brooklyn, **N. Y.**
Frank Ward Allen, (1872). Composer, Wysox, **Pa.**
Ward Stephens, (1872). Composer, organist, pianist. Louisville, **Ky.**
Henry P. Eames, (1872). Pianist, teacher. Chicago, **Ill.**
Charles Fonteyn Manney, (1872). Composer. Brooklyn, **N. Y.**
Rupert Hughes, (1872). Composer, musicologist. Lancaster, **Mo.**
Arthur Farwell, (1872). Composer, teacher. St Paul, **Minn.**
Edward Burlingame Hill, (1872). Teacher, critic. Cambridge, **Mass.**
Evelyn Fletcher Copp, (1872). Kindergarten specialist. Woodstock, **Can.**
Rubin Goldmark, (1872). Composer, teacher. New York, **N. Y.**
Louise Homer, (1872). Operatic contralto. Pittsburgh, **Pa.**
G. A. Grant-Schaefer, (1872). Composer. Williamstown, **Can.**
Paul Bliss, (1872). Composer, editor, author. Chicago, **Ill.**
Thomas Carl Whitmer, (1873). Composer, teacher. Altoona, **Pa.**
Herbert Witherspoon, (1873). Basso, teacher. Buffalo, **N. Y.**
Clarence Dickinson, (1873). Organist, conductor. La Fayette, **Ind.**
Daniel Gregory Mason, (1873). Composer,educator, critic. Brookline, **Mass.**
Peter W. Dykema, (1873). Music supervisor. Grand Rapids, **Mich.**
Thorlas Kwamann, (1872). Educator. Grafton, **Wis**
Arthur B. Elson, (1873). Musicologist. Boston, **Mass.**
Oscar George Theodore Sonneck, (1873). Musicologist, editor. Jersey City, **N. J.**
Harry Patterson Hopkins, (1873). Composer organist. Baltimore, **Md.**
John Adam Hugo, (1873). Composer. Bridgeport, **Conn.**
Walter Keller, (1873). Pianist, teacher. Chicago, **Ill.**
Emilio de Gogorza, (1874). Eminent baritono. Brooklyn, **N. Y.**
Glenn Dillard Gunn, (1874). Teacher, conductor, pianist. Topeka, **Kan.**
Charles Heinrot, (1874). Concert organist. New York, **N.Y.**
Olive Mead, (1874). Violinist. Cambridge, **Mass.**
Clifford Demarest, (1874). Composer, organist. Newark, **N. J.**
Henry Clough-Leighter, (1874). Composer. Washington, **D. C.**
Arne Oldberg, (1874). Composer. Youngstown, **O.**
Lillian E. Blauvelt, (1874). Operatic soprano. Brooklyn, **N. Y.**
Leonard Lebling, (1874). Pianist, editor. New York, **N. Y.**
Charles Gilbert Spross, (1874). Organist, composer. Poughkeepsie, **N. Y.**

Charles N. Boyd, (1875). Educator. Pleasant Unity, Pa.
L. B. Dana, (1875). Educator. Mid-dleport, N.Y.
Fanny M. Ralston, (1875). Teacher, composer. St. Louis, Mo.
Henry S. Fry, (1875). Organist. Pottstown, Pa.
Osborne McConathy. (1875). Music supervisor, educator, Pittspoint, Ky.
Camille Zeckwer, (1875). Composer, pianist, teacher. Philadelphia, Pa.
James Francis Cooke, (1875). Teacher, journalist, author, com-poser. Bay City, Mich.
Ernest Schelling, (1876). Eminent pianist, composer. Belvidere, N. J.
John Alden Carpenter, (1876). Com-poser. Chicago, Ill.
Henri Scott, (1876). Operatic bari-tone. Coatesville, Pa.
Alice Nielson, (1876). Operatic soprano. Nashville, Tenn.
C. C. Robinson, (1876). Composer. New York, N.Y.
Oley Speaks, (1876). Composer, singer. Canal Winchester, O.
Allen C. Hinckley, (1877). Operatic bass. Gloucester, Mass.
Robert G. McCutchan, (1877). Ed-ucator. Mt. Ayr, Ia.
John Lawrence Erb, (1877). Organ-ist, educator. Reading, Pa.
John Prindle Scott, (1877). Singer, composer. Norwich, N.Y.
Louis Campbell-Tipton, (1877). Com-poser. Chicago, Ill.
Bessie Abott, (1878-1919). Prima donna soprano. Riverdale, N.Y.
Albert Riemenschneider, (1878). Organist, composer. Berea, O.
J. F. Freyhuger, (1878). Organist, composer. Hanover, Pa.
Agusto Cottlow, (1878). Virtuoso pianist. Shelbyville, Ill.
Leonora Jackson, (1879). Virtuoso violinist. Boston, Mass.
Alexander Mac Fadyen, (1879). Com-poser, pianist. Milwaukee, Wis.
Walter Rolfe, (1880). Composer. Rumford, Me.
Eric de Lamater, (1880). Composer, conductor, organist. Lansing, Mich.
Arthur Shepherd, (1880). Composer, teacher. Paris, Idaho.
Marcia Van Dresser, (1880). Oper-atic soprano. Memphis, Tenn.
Charles Wakefield Cadman, (1881). Composer. Johnstown, Pa.
R. Nathaniel Dett, (1882). Talented negro composer and teacher. Drummondsville, Can.
Olga Samaroff Stokowski, (1882) Pianist. San Antonio, Tex.
Geraldine Farrar, (1882). Operatic soprano. Melrose, Mass.
John Powell, (1882). Pianist. com-poser. Richmond, Va.
Edwin Arthur Kraft, (1883). Organ-ist, composer. New Haven, Conn.
Hainbridge Crist, (1883). Composer. Lawrenceburg, Ind.
James P. Dunn, (1884). Composer, New York, N.Y.
Charles Hamilnson Griffes, (1884-1920). Composer. Elmira, N.Y.
Charles Huerter, (1885). Composer, teacher. Brooklyn, N.Y.
Cecil Burleigh, (1885). Violinist, composer. Wyoming, N.Y.
Deems Taylor, (1885). Composer and critic. New York, N.Y.
W. M. Felton, (1887). Composer. Philadelphia, Pa.
Archie A. Mummer, (1887). Com-poser, teacher, pianist. Dayton, O.
Harold Vincent Milligan. (1888). Composer. Astoria, Ore.
A. Walter Kramer. (1890). Composer, editor. New York, N.Y.
David W. Guion, (1895). Composer of negro spiritual type songs. Ballinger, Tex.

Play that Exercises Muscles Used in Piano Playing

By C. W. Fullwood

MUSCULAR exercise is muscular exercise, no matter how it is accomplished. There are many games which help the muscles used in pianoforte playing quite as much as keyboard practice. A judicious study of the games of the child can be used in the exercises for technical practice in connection with his music study.

The rubber ball exercise is valuable to make a pliable wrist. The game of jacks is also good practice for the wrist and fingers. The quick grab for the jacks while the ball or pitching jack is in the air is a good application of the quick hand movement and the staccato touch of the fingers. What better exercise for the arms, hands, wrists, fingers and back mus-cles than the skipping rope?

You can interest the average boy by a careful study of the details of baseball as to similar practice in his music study. It will amply pay to be interested in the chil-dren's daily sports and games. As the pupil studies the music page the teacher should study the pupil.

The Musical Scrap Book

Anything and Everything as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

THE DUAL-KEYBOARD PIANO

THE February ETUDE contained an ac-count of a new double-keyboard piano in-vented by Emanuel Moor, which permits the doubling of octaves, and can be con-verted into an instrument of the harpsi-chord type. With due regard to the Editor's warning that THE ETUDE has no information to give as to the commercial possibilities of the instrument, we venture to quote part of what Mr. Ernest Newman has to say about it after attending a demonstration of the instrument given by Professor Donald Tovey, of Edinburgh University.

Writing in *The Manchester Guardian*, Mr. Newman tells us that by means of a pedal-coupler, "you can do many things that the best pianist in the world cannot do, and never will be able to do. You can rattle off octaves at a great speed in an absolutely perfect legato." He warns us, however, that "there is reason to think that to simplify the playing of certain octave passages will to some extent defeat the composer's intentions. He (the com-poser) has unconsciously thought in terms of a certain weight of wrist or fore-arm action; and so substitute a finger-action for this is to deprive the music of some of its mental force by depriving it of some of its physical energy." Mr. Newman, never-theless, sees in the instrument great possi-bilities both for the amateur who needs to have his music simplified, and the composer who desires to explore new tonal combina-tions.

As to the harpsichord effect, he says, "we necessarily miss something of the old harpsichord tone; but to my thinking there is full compensation for this in the applica-tion of the pianoforte action—with all its possibilities of power and gradation of tone—to the harpsichord. Tastes differ in these matters. Many people are charmed with the harpsichord and spinet tone for a minute or two, but after that find it monotonous. But that, paradoxically enough, is because they do not hear enough of it. The modern ear has become so de-bauched by the incessant use of the piano-forte that it is incapable, without education, of appreciating the tone of the older in-struments; and we have only to possess a harpsichord or spinet of our own and use it long enough to get over the first feeling of disappointment at its seeming thinness to take the greatest delight in it and to feel that there is very little of the old harpsi-chord music that we ever want to hear again on the pianoforte. After all, much of this music was written for some such instrument as is now brought within our reach by Mr. Moor—a double-keyboard harpsichord with coupler. Professor Tovey played us Bach's Italian Concerto with the harpsichord apparatus. I do not see how anyone who calls himself musical can prefer this typical harpsichord work on the piano, though I am bound to say that a professional pianist sitting near me was shameless enough to say he liked it better as a pianoforte piece."

Mr. Newman, not easily moved to en-thusiasm, finishes on a high note. "At the end of the demonstration we felt that won-derful as much of it was, we are as yet only beginning to grasp the possibilities of the new instrument. It will probably bring us, in time, that new composer of genius for whom the pianoforte is waiting."

UNMUSICAL BEETHOVEN

IGOR STRAVINSKY, the Russian composer, is quoted by Dr. Edgar Istel in *Musical America* as saying, "I do not deny that Beethoven is a genius. But he created no music. There was a greatness in his soul, of which he was conscious, and which he expressed in notes that said nothing to the ear."

Very good, Mr. Stravinsky, but if Beethoven's music says nothing to the ear how did you find out about the great-ness in his soul?

EYES AND HANDS

"I CAN'T read that piece at sight," said the young lady.

"Yes, you can," answered her teacher, "but your eyes are slower than your hands. They don't take in the notes at the same rate your fingers travel over the keyboard. Take the piece away to the table and look it over. Let your eyes get used to the notes, figure out the time, watch the accidentals and changes of key, imagine just how you will finger it, then bring it back to the piano and go ahead. Make your hands and eyes work together."

CARUSO'S MISTAKE

MUCH has been said of the late Enrico Caruso, but this remains to be said—he died too soon. Caruso was never the three-quarters fool the Sunday papers sometimes made him out to be. His head was on his shoulders, his heart was in the right place, his lungs to the last were magnificent, but his stomach—alas! He dined not wisely but too well. If he had lavished one-tenth the care upon his di-gestive organs he did upon his throat and lungs he might have lived with Mario to be eighty or thereabouts. He was ever a good trencherman, and often said that he needed good food and lots of it to sustain him through his strenuous career. No doubt he believed it. Apart from that he had this immense vitality any active artist needs. How few would-be great artists there are who know that abnormally good health is one of the first requisites of a concert or operatic career. Lungs, heart and digestive organs must be equal to draughty hotels and auditoriums, irreg-ular meals, insufficient sleep, and exact-ing nerve-strain. You cannot stay before the public long on coffee and cigarettes—nor on too much beefsteak.

THE SONGS OF ROBERT FRANZ

"MOST of Franz's songs come and go like a gleam," says Dannreuther, in *The Oxford History of Music*. "They are nearly all too short and frail for perform-ance in public. The master is ingenious in weaving up the voice parts and the accompaniment, without interfering with the flow of words. He quotes Franz as saying: "'I merely illustrate the words, and my music does not pretend to be much by itself. In this respect my Opus 1 is no better, and no worse, than my last.' (Opus 52)."

Dannreuther further adds, "His style is an amalgam of Bach, Handel, Schubert, the German folk-song and the Lutheran chorale—all of which Franz, from time to time, absorbed and reproduced in his own way." Considering the brevity of most of Franz's songs they are very full of meat, according to this author.

CENTENARY OF THE "R.A.M."

THE Royal Academy of Music in Lon-don, perhaps the oldest music school in the English-speaking world, intends next July to celebrate the hundredth year of its exis-tence. "The original plan for this institu-tion was proposed by Lord Westmorland (then Lord Burghersh)" we read in Grove, "at a meeting of noblemen and gentlemen held at the Thatched House Tavern on July 5, 1822." The purpose was to admit forty boys and forty girls between the ages of ten and fifteen, "all to be boarded at the establishment," and musically educated. Champions of the equality of the sexes may look upon this as an early attempt at co-education. The noblemen and gentle-men seem to have been filled with an enthusiasm for which perhaps the cellars of the Thatched House Tavern were in part responsible, for they met again a week later, drew up the rules and regula-tions, and appointed a committee, loyally nominating the king as the principle Patron. Not until the following November was the famous house at No. 5 Tenterden Street taken for the new school, and the opening deferred until March, 1823, when the first lesson was given by Mr. Cipriani Potter to an aspiring youth rejoicing in the edible-sounding name of Kellow Pye. The ven-ture suffered financial set-backs at the start, but eventually the difficulties were ironed out, so that today, in its new quarters in Kensington, it is easily one of the largest and most famous institutions of musical learning in the world, and as ETUDE readers well know, owes not a little of its success to one of the wisest and most "human" of Professors of Composition, Mr. Frederick Corder.

MUSIC IN SAN FRANCISCO, 1849

"YOUNG San Francisco swarmed with gambling-houses; they were easily distin-guished on the street because they were brilliantly lighted by decoy-lamps, and were always inviting attention with a ceaseless din of musical instruments. The gamblers are psychologists: they know that a glare of light and a blare of music helps to intoxicate the senses, and to lead the reason captive. The reckless music tends to make men throw prudence to the winds, and to fill them with the reckless spirit, the spirit of the Pit.

"A visitor to these vile dens in early San Francisco would see a large number of tables for faro banks; also for the monte game, a modified form of faro, and the general favorite because the dealer has fewer chances for cheating. These tables were thronged by copper-colored Kanakas, by Mexicans in their serapes, by Peruvians in their ponchos, by convicts from Australia touching elbows with bearded and sunburned Americans. All kinds of bad liquors were dealt out at the bar. In a balcony a female violinist strove to turn dead air to music; or perhaps a group of negro minstrels were grinding out their folk-songs, with the help of lusty banjos and wheezy accor-dions. At another place, perhaps, there would be a musician with Pandean pipes fastened to his chin, with cymbals in his hands, and a drum strapped to his back and beaten with drumsticks fastened to his elbows. This poor buffoon furnished a cheap entertainment for the cheap souls that drifted about him."—EDWIN MARK-HAM, in *California the Wonderful* (Hearst's International Library Co., Inc.).

Musical Chats with the Recorder

Intimate Facts, Humor and Comment with the Great Music Makers of To-day and Yesterday

By THE RECORDER

VICTOR HERBERT is heralded for his Irish birth, but little is said of his almost exclusively continental train-ing or of the fact that nearly two thirds of his busy life has been spent in America and practically all of his most important work done under the Stars and Stripes. As a matter of fact, he was sent to Germany when he was seven, and spent the better part of his youth and young manhood on the continent, studying, and later making tours of France, Italy and Germany as a solo 'cellist.

Perhaps some of the ETUDE readers remember Victor when he first came to America in 1886, as the 'cellist of the Metropolitan Opera House Orchestra. His earn-est, hearty, smiling face, to say nothing of his wonderful playing, made him an immediate favorite. His climb into American popularity was rapid. He became the solo 'cellist of the Thomas orchestra and of the Seidl orchestra, frequently taking over the baton of the noted Beyreuth conductor, greatly to the delight of the au-diences. At Brighton Beach, where the Seidl orchestra played in the summer for several seasons, Herbert was one of the big "cards."

Early in life nature endowed him with the 'cellist's hair. Never heard of the 'cellist's hair? The Recorder takes the credit or having discovered it. The "'cellist's hair" may be distinguished by a tongue of hirsute growth pointing down over the forehead with somewhat arid areas on each side extending back toward the crown of the head a little further than ordinary. Once the Re-corder called the attention of the famous composer, 'cellist, conductor to this and he said:—

"Gad man, that's amazing! Think of Holmann, of Gerardy, of ——— (naming a half dozen famous 'cellists), but then there's Casals as bald as a billiard ball, but I suppose if he had any hair it would grow that way."

Few men have had such a varied experience as Herbert. In 1893, he was conductor of the Gilmore band (tradition seemed to call for another Irishman to succeed the im-mortal Pat). For eight years he was conductor of the Pittsburgh Symphony. He was also one of the famous directors who have conducted the New York Phil-harmonic. For years he has had an orchestra of his own.

Herbert's light operas have been amazingly successful. He combines the vivacity of the Celt, with the finish of Vienna and the esprit of Paris. There are over thirty-five of them. Then he has done two notable grand operas and several pieces for grand orchestra that are frequently performed.

Recently, before the Kiwanis club of Philadelphia, Herbert put in a plea for greater respect for American musicians. In his inimitable way, with an irrepressible touch of brogue he said: "Just yesterday I was looking at a picture of Camille Saint-Saëns in Paris. It was a grand affair. There was the casket on a great wagon that looked as though it was made of pure gold, so fine was it and it was drawn by twenty horses or so. Then behind that came a whole army of officials and soldiers, to pay proper re-spect to the great composer. On the streets there was hardly room to breathe for the crowds. Suppose all the composers in America should drop dead tomorrow. Do you imagine that there would be anything like that? Divil a bit. There wouldn't be a corporal's guard." Unfortunately Her-bert is pretty nearly right.

Herbert is naturally proud of his grandad, Samuel Lover, the great Irish poet, creator of *Rory o' More*. Indeed, Lover was an un-usually good musician and had several songs to his credit. What a proud man he would be if he could know of Victor's long chain of successes! He would also like to know that his grandson is proud to the core of his Irish heritage despite his American citizenship. Once the Recorder went to call on Herbert at his New York home. As he went in, the re-ception hall was decorated in various shades of green. Fine! A tribute to the auld sod. Then, as one climbed up to the top floor where Victor has his musical hot-house it seemed to get greener and greener until the composer himself was reached. His working suit was a beautiful green tweed, but his cheeks were *red* and his teeth were *white* and his eyes were *blue!*

Ernest Schelling has a parlor trick which would make the fortune of a vaudeville artist, if one could be found skilful enough to duplicate it. In their magnif-icent home in New York, Mr. and Mrs. Schelling re-cently entertained a group of musical friends, a list of whom would have read like "Who's Which in Music." A number of the guests "obliged" as they say at church entertainments. Finally, Schelling was persuaded to go to the keyboard. Some one brought him an orange. This he placed upon the black keys and by rolling it up and down the keyboard with his right hand and playing the regular accompaniment with the left hand the audience, which included a dozen piano virtuosi of fame, was amazed to hear a mighty good performance of the Chopin Etude on the black keys. It looked delightfully easy and the Recorder tried it when he reached home,—the only thing that was easy was the glissando at the end, which Schelling cleverly effected by rolling the orange down the whole length of the keyboard.

America is proud of Schelling because he was born here and has made this country his home. His training, however, was received largely in Europe. His first ap-pearance was as a prodigy, aged four, at the Philadel-phia Academy of Music. At the age of six he went abroad to study with Chopin's pupil Mathias, then with Pruckner, Huber, Barth, Moszkowski, Leschetizky, and finally for many years with Paderewski. His playing is both poetic and brilliant and he is achieving larger artistic dimensions every year. His brother, Prof. Felix Schelling, head of the English Department of the Univer-sity of Pennsylvania, and a great authority upon the Elizabethan Drama, also has pronounced musical gifts and has some published pieces to his credit.

The appearance of Alexander Siloti in America brings to mind the numerous sympathetic obituary notices about him which appeared a few years ago, when it was said that he had starved to death in Russia. When the Recorder laughingly referred to this, the great master of the keyboard very seriously intimated that it was too near the truth to be a joking matter. The lips of all Russians who have been permitted to leave their country have been sealed as to the actual conditions in their 'native land. Even in confidence they refuse to reveal many things,—all of which indicates more eloquently than words the real state of affairs in Russia.

Siloti is as well known as a conductor as a pianist in Russia. For some time he conducted the Moscow Phil-harmonic Society. In 1903 he organized his own or-chestra in Petrograd with which symphony concerts were given with regularity until a few years ago. This orchestra was the musical craze of the Russian capital. Siloti (sometimes his name is spelled Zgloti) explains that his Italian sounding name is derived from early Roman emigrations to Russia. His mother's name Rachmaninoff is, however thoroughly Muscovite. Never-theless Siloti is thoroughly Russian in his aspect. A man of immense musical erudition but with an amaz-ingly boyish and scintilating intellect, he relishes nothing more than fun. When Russia was in the throes of war there was strict ruling barring everything German, in-cluding German music. Siloti was a great admirer of Bach but when he put Bach's compositions upon his program he was informed by the Czar's government that it was wholly and completely German, even though two hundred years old, and could not be on any program in Russia. Next he submitted a program on which there was listed "Ecclesiastical music of the Seventeenth and Eighteenth Centuries." This the censors permitted to be printed. On the evening of the concert Siloti marched to the conductor's desk with a huge score under his arm. On the cover of the score in letters one foot high was B A C H. The audience which likewise had little sym-pathy with the commingling of Art and War reared its approval, and the masterpiece of the little old Leipsic cantor was relished by all.

Many contend that Siloti has the gift of bringing back the spirit of Liszt as few pianists have done. He was with the Weimar wizard for three years. Siloti is very tall, very genial, very intense—and to complete the analogy with Liszt, he possesses the required number of warts on his countenance, each tufted with a cluster of hairs. Indeed, in many ways, he resembles Liszt, whom he adores, quite a little more than he does his cousin Rachmaninoff whom he taught for three years. To hear Siloti play, is to enjoy a genuinely musical ex-perience shorn of all attempt to pose. His technic is enormous, so great that the most difficult passages are rolled off so that they seem as simple as Schumann's *Kinderscenen*. Indeed, when he was here in America years ago one of his managers complained to the Re-corder that Siloti played with so little effort that audiences at that time, accustomed to keyboard contor-tionists, did not appreciate his art.

AN UNUSUAL GROUP, INCLUDING MANY NOTABLE MUSICIANS.

Photograph taken at the New York Hour of Ernest Schelling after the famous Moszkowski Concert.
Top Row (Reading Left to Right): Mrs. Hutcheson. Mr. E. Urchs, Howard Brockway, James Francis Cooke, Arthur Schnabel, Alexander Lambert, E. Hutcheson, Efrem Zimbalist, J. Lhevinne, O. Gabrilowitsch, E. Schell-ing, Harold Bauer, Mr. Van Hoogstraten, Leo. Ornstein, A. Casella, Miss Mary Opdyke, Count de Montegela, Georges Barare, *Middle Row*: Richard Aldrich, Germaine Schnitzer, Walter Damrosch, Marcella Sembrich, Alma Gluck, Arthur Bodansky, Elly Ney, Mme. Lhevinne, Wilhem Bachaus, Mrs. Bachaus. *Bottom Row*: Ignaz Friedman, Miss McCormack, S. Stojowski, John McCormack, Miss Deyo, Rubin Goldmark, Louis Svenzski.

The New York Hippo-drome is one of the baro-meters of the increase in the demand for good music in America. Only a few years ago when those enter-prising showmen, Thompson and Dundy of Luna Park fame, opened the great build-ing in New York, it was de-scribed as a "white elephant." This it proved for them, as it carried them to failure.

Since then, fortunes have been made there. Most amaz-ing of all is the fact that nearly every Sunday night during the season the great auditorium is packed to the doors with music lovers.

Artists of the highest rank have appeared there because it is the largest building of its kind in New York, ex-cept Madison Square Gar-den. The "acoustics" are good. The Recorder has heard famous singers from all parts of the great hall and the effects are most sat-isfactory, when the artist knows how to sing.

Little Hints on Piano Technic

Marcus A. Hackney

In the first study of a new piece or an exercise, decision and accuracy rather than delicacy should be the aim; be sure every key is struck *clear down* and held *clear down* until the time-value of the note is complete. The most refined *pianissimo* is that which comes, not from a timid, experimental kind of a touch, but from nicely controlled strength.

* * *

In giving slow and repeated practice to a difficult passage, be sure that those fingers which strike the black keys hit *squarely on the top of the key*. A finger which hits on the edge or corner of a black key will, at a more rapid tempo, be likely to miss it altogether, or slide off to the white key below. If you hit a black key a little one-sided (in practice) do not repeat the note, but instead work the tip of the finger on to the proper place as promptly as possible.

* * *

Formerly, owing to the quite unfounded belief that the backs of the hands should *always* be held parallel to the surface of the keyboard, it was a terrible task to educate the fourth and fifth fingers to attain a proper degree of efficiency and strength. There is, however, a certain position of the hand which greatly favors these weaker fingers, and in case of sudden and exceptional demands on them (as for instance in a trill accompanied by a chord played by the other fingers) great help may be had by assuming this position. Lower the thumb-side of the hand, at the same time turning the wrist slightly out, until the fifth finger reaches about as far on to the keys as does the fourth finger. Do not attempt to hold the palm of the hand perfectly still, but let it move, if it will, in such a way as to favor the motion of the fingers mentioned.

Counting Aloud Before Playing

By Francis Kendig

A MOTHER once asked me what I considered to be the one most important thing which her child could do to improve his playing. Unhesitatingly I replied that he should count aloud during three-fourths of his practice period.

Counting aloud should always be rhythmic. Rhythm is the regular recurrence of accented and unaccented pulsations. The pupil should be able to feel this, and it is here that playing for the pupil is especially valuable. Clapping the rhythm, and counting at the same time, with attention to the accents, is needful with young students. A waltz which has regular note divisions may sometimes be counted *strong* (f), weak (p), weak (p). All this will give swing to the playing of the pupils' music. Students are keener to work on pieces in which their inner self feels the give and take,—the sway of strong rhythm. This is what Paderewski meant when he said "Rhythm is Life." Rhythm should be taught by imitation, and the explanation comes after—rather than before—the pupil feels its measured beat.

The trouble is that the teacher starts the pupil counting with the playing, whereas it is always better to plan to have the pupil count aloud, stressing the rhythm for three or four measures before beginning to play. In fact, a very good way is to set the pupil counting like a little human metronome, and then when the time and the rhythm are right, give the command, "Ready," "Play." Say "Ready" at the beginning of the previous counted measure.

When the Conductor is Necessary

Few people seem to realize that the real work of the conductor is in the preparation, the rehearsal of the work. Of course in very intricate compositions the players are very grateful for the skilled help of the keen musical mind and the accurate baton of the master conductor, but in a great many instances where the work has been prepared with great care or where the players know the intention of the conductor, the baton is largely unnecessary. Anton Seidl used to delight in sitting down and hearing his orchestra play by itself without a conductor. Mendelssohn did much of the same thing. It is said that he would seldom beat much more than the first section of sixteen measures of a movement from a symphony or an overture and then would put down his baton, take a comfortable seat and enjoy the work, applauding with the hearers. Everything depends of course upon who the performers are and how they have been rehearsed.

The Indispensable but Misunderstood Art of Reviewing

By the Well-Known American Composer-Pianist Henry Holden Huss

THAT wise old Greek Pythagorus once said that we must forget an idea four or five times, before we can remember it. In other words, he doubtless meant that some things must be reviewed several times before we had them thoroughly incorporated into our very being. Let me ask an embarrassing question. What is the usual repertoire of the average school girl or boy who studies music?

If you will be honest and frank about it you will have to confess that it usually consists of two pieces more or less—mostly less!—That is:

Firstly, the piece you were supposed to have learnt last month, and which you are already heartily sick and tired of, and which is already beginning to be moth-eaten at the elbows, and frayed at the seams.

Secondly, the piece you are now studying and cannot yet play correctly.

A noble repertoire surely, and one which must make you tingle with pride! !

Some charming young pianist with glowing eyes and indignant air pipes will say "Why I think you are perfectly horrid, I can play a lot of my old pieces, that is, parts of them anyway, besides I am sick of most of them, and it's more fun to study new pieces than keep going over the old ones!" Let your pieces alone for a while.

Now my dear young pianist, you have struck a most important point, DO NOT MAKE THE FATAL MISTAKE OF CONTINUALLY GOING OVER AND OVER YOUR OLD PIECES. LET THEM ALONE FOR A LONG TIME, THEN GO *INTO* THEM NOT *OVER* THEM! ! ! !

You are perfectly right in saying that you—and for that matter everyone within earshot of your piano gets "perfectly sick of hearing you play your old pieces over and over again." It is one of the best ways of ruining a piece permanently. No! As I have just said, leave it alone for a long time after you have first learned it, until you experience a positive craving to hear it again, *then*—and now comes the most important part—take up the piece with the same care with which you approached it the first time you had it in your hands, pretend, in other words, that it is an absolutely new piece, go over all the difficult places *very* slowly, in small sections, one hand alone, paying the most exact attention to the notes, fingering, phrasing, rhythm, accent, and interpretation and pedaling, these two last elements coming later, perhaps after the fourth or fifth period of review.

Perhaps you say "but that's *hard* work with an old piece." Of course it is, and it will prove whether or no you have real character and back-bone.

On the other hand, take the usual way of inexperienced students in reviewing an old piece, they generally play it only rapidly in most places, mostly with both hands together, and in long sections; now these methods will not only not bring the piece to a greater state of perfection than formerly, but it will not go as well as it once did, for the very good reason that through mere mechanical repetition of a piece in fairly quick tempo the mind tires of it, the attention is relaxed, all sorts of errors and blurs creep in—careful analysis and most of the love for the piece is extinguished.

Now my dear young pianist if you will only try the method I suggested of carefully analyzing every phrase which offers the slightest difficulty, and try the modern way of making little exercises out of the difficult passages, playing them in various rhythms, shifting the accents, transposing them into other keys, playing the legato passages staccato, and the staccato passages legato, *and above all* playing *EIGHT TENTHS OF THE TIME VERY SLOWLY*, all these modern and intellectual ways of study make the piece sound like a new and different composition; they will prevent your getting tired of a piece—and prevent others also wishing you and the piece had never been born!

These ways of study because they have done it in hundreds, nay thousands of cases in the past, make the piece grow into a lovely art creation beautiful in all its parts. Why even that hard cadenza will go rapidly and beautifully now, and what is more important and significant, *you*, my dear young pianist, will have really advanced and climbed a little higher on that difficult mountain that leads to the temple, if not of fame anyway of beauty. Now is not this worth while? Is not it worth all the trouble and loving care? Speaking of character and backbone, this careful, conscientious method of reviewing develops character, concentration of mind and mental strength.

One of the important elements that goes to the making of a great artist is exactly this painstaking care and conscientious, loving attention to detail. This careful reviewing is necessary to *every* artist, and *every* would-be artist.

It was said of the great Joachim—one of the most superb of violinists—that when he first had learned a new concerto he did not do himself complete justice the first time he played it in public, and it took several performances lasting through several months and amounting to several reviews, before it became the marvelous art creation which stamped it as a Joachim performance.

So young artist be up and doing! Go at that lovely old piece you haven't played for "steen" months, play it slowly, in small sections, one hand alone, in the varied ways I have suggested—these are the identical methods great artists employ in their own practice—and make a thing a triumphant beauty of your old piece earning the blessing of your own conscience and the plaudits of your enthusiastic audience.

Teach More Facts

Mae-Aileen Erb

"IT is not worth while for Mary to take a lesson this week as she has been ill and has not touched the piano since her last lesson."

Doubtless every teacher has heard the above remark many times in his teaching experience. The teacher who allows his pupils to pay at each lesson or who does not charge for missed lessons (which is an injustice to himself) hears it far more frequently than the one who has a frank understanding with his patrons that all lessons must be taken or forfeited.

The average mother, if she has not studied music herself, does not realize the vastness of the subject, neither is she sognizant of the many different branches of it, knowledge of which should be included in a well rounded musical education. The teacher should therefore be able to convince the parents that even though the assigned work is unprepared, the time could, nevertheless, be profitably employed.

Even broken arms need form no barrier to the continuance of lessons. The writer has had occasion to demonstrate the truth of this statement in two instances this season. Six weeks is a long time for a pupil of music to be so handicapped, and in both these cases the accident occured to the left arms, but the children, at the end of their disabilities, resumed their active practice with so great an increase of interest and musical knowledge that the parents were fully convinced as to the great value of the six lessons.

Through-out the teaching season, teachers would do well to devote entire lesson periods to the study of facts —musical facts. It is a mistake to feel that a lesson, to be a lesson, must be spent at the keyboard. When a student comes to a lesson after an illness, or when fatigued, or in a frame of mind not conducive to good playing, the discerning teacher will seize the opportunity to vary the monotony of a regular period.

Merely a cursory list such as the following will reveal the possibilities which lie hidden in a lesson of this type:

Sight reading of notes.
Sight playing.
Time beating exercises—rhythm study.
Ear training.
Written work { Scales. Transposition exercises. Writing of studies from memory.
Recitation and discussion of scales formation.
Rapid recognition of key signatures.
Introduction of some new form of technic.
Interesting facts in Musical History.
Biographies of famous musicians.
Stories of the various Grand Operas.
Current events in the musical world.

Pupils taught in this manner will have something in addition to their ability to play. Their appreciation for music and things musical will not only be aroused, but they will know how to speak intelligently on the subject whenever opportunity arises.

The Teachers' Round Table

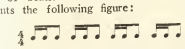
Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Crutches

"Is it advisable to use the word "and" between counts where there are one or more notes to a beat? I was not taught this, but notice that other teachers make use of the device in teaching."—H. M. L.

A crutch is often a necessity, but it should be discarded as soon as possible. As to whether or not a pupil may need such assistance a teacher should be able to decide. Fundamentally there is nothing wrong in allowing a pupil to use "and" on the half beats in four-four measure, any more than there is in counting eight in an *adagio* four-four measure as is often done, even orchestral conductors sometimes beating double the number of counts in very slow tempo, Counting means little or nothing to a pupil unless the rhythmic beat is felt. Nearly all beginners must perforce play slowly, so slowly when they begin an etude or piece that they do not feel the time beat. Counting *one-two-three-four* briskly, with sharp accents on one and three, and continuing for some measures, they will learn to feel the metrical divisions. Dragging it out slowly with no accents, they will not. Hence it is often wise to subdivide the measure beats, discarding the extra counts as soon as correct tempo is approximated. You should teach your pupils to count the measures without playing, until they can count steadily and regularly, emphasizing the accented beats, until they realize what a measure really is. Then the notes must be made to fit these counts, not the counts to drawl into the notes. In all of this it is important that the pupil learn to tap the time on the table with the hand or with a pencil. Some teachers use words to teach the rhythmical divisions of beats. The word Florida, for example, represents the following figure:



A celebrated Boston teacher used to use the word *dromedary* with pupils who were practicing the scales in four note groups, in order to secure an accent on the first note of each group. Some use the word *merrily* to teach triplets. Regulate the amount of such work needed by the pupil's ability. Some are naturally gifted with the time sense, others sadly deficient in it.

First Time in Public

One thing I found out, which I think every public performer must or should know; I had always to hold myself especially well in hand when I was playing a composition for the first time in public. It is only by trying a composition before an audience that one is able to realize fully just where the pitfalls may lie when it comes to actual performance. A passage which may not seem to present any unusual difficulty in practice, may prove a stumbling block in public, so that it is well always to be wary. At such a time I always made it a point to keep my mind especially free and sit apart to watch, listen to and criticise my playing.

In my opinion, nervousness, so called, is of two sorts; the mental nervousness which is born of uncertainty or lack of concentration, and the purely physical nervousness which is nothing more nor less than stage-fright. Mental nervousness results from a lack of thorough preparation as well as from a habit of too rapid practicing; and these are two things of which almost all students are guilty. Practicing slowly is a habit which cannot be over-cultivated, and once acquired it will bring about thorough preparation. Much practicing with each hand separately is most valuable.

A Great Help

Class lessons are a great help to mental discipline. All the students gather with the teacher as the directing force, and each student plays in turn while all the rest listen — and criticise; it being a well-known fact that students are the most remorseless critics. The player who can pass through this ordeal successfully has little to fear from a public performance.

While mental nervousness can thus be cured or taken care of in advance, physical nervousness must be met and conquered almost at the moment of performance. It is, as I have said, stage-fright; and like any other kind of fright it produces a stoppage or a serious disturbance of one or more of the physical functions — as for instance the circulation of the blood. After a few experiments I found that the most successful way to deal with this was to give the pupil who was about to perform several sharp slaps on or over the shoulder blades. This raised perhaps a bit of involuntary resentment which did no one any harm, and it at the same time started the blood to circulating freely, so that the pupil was able to play with satisfaction to himself and his teacher, and to the pleasure of his audience.

Wavering Lines and Grace Notes

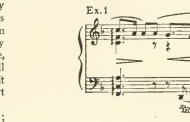
"How would you teach a pupil to play the broken chords and other graces in the following examples? Some of these signs do not show what tones succeed others, or whether the principal note is delayed, or what tones are to be treated as afternotes, or as anticipatory. Sometimes I find arpeggiated chords written out in small type. Why is this?"—L. B.

There is no question that recurs more frequently than that of Grace Notes of various kinds. I have a letter before me now asking for "more, and still more" articles on Grace Notes. I have still other letters asking for copies of articles I wrote years ago, which are now out of print; particularly for one I wrote for the Music Teachers' National Association entitled *Grace Notes and False Noses*. This has been referred to occasionally in print and the last word in the title changed to *Notes*, which destroys the intended meaning. My contention was that certain methods of playing grace notes in modern composition distort the phrases somewhat as a false nose distorts the face.

The whole question is in a transition period, hovering between the traditions of an old idiom, and a re-translation of the various signs in modern music. Confusion arises here, because even composers do not seem to be in agreement, to say nothing of teachers. At present the problem must be largely a matter of personal opinion. I am not in agreement with some of the most eminent authorities on the subject, and would feel more inclined to apologize to the few who are not dead and gone, were it not that I see a constant and increasing tendency among musicians, many of whom have had the traditions thoroughly pounded into them to make a re-statement of the question to fit modern conditions.

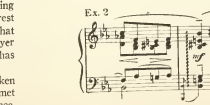
Grace Notes are often an abbreviation, and hence are sometimes subject to different interpretations in various compositions. This applies in a more limited extent to arpeggiated chords.

Ex. 1



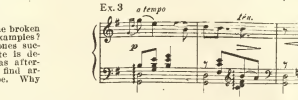
As written the first chord evidently does not play from the bottom to the top, but the two hands play together. As to time I do not think it necessary to take this into consideration. The arpeggiation is played so quickly that any attempt to write it out, as is sometimes done, only distorts the intent. There is no notation that represents it accurately. The chord at the beginning of the second measure is a little more troublesome. The low D is tied to the same note in the next measure, hence may be considered a part of the arpeggio. The rest of the chord follows immediately after the sixteenth note F in the melody, the top notes of the two hands coming together, on account of the *sforzando*.

Ex. 2



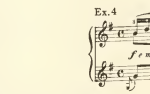
This passage is very similar. The piece is rhapsodical in character. Furthermore the directions a little farther back are *rall. poco a poco*. By the time the arpeggiated chord is reached the time is obliterated, the preceding notes melting into the chord which should be arpeggiated rather slowly, beginning with the octave bass; all of which accords with the spirit of the passage, which is soft. At this point it may be suggested for all young teachers living remote from large centers and opportunities for coaching, that remarks made here should t looked upon as principles to be applied in other cases, and, therefore, thoroughly thought over in the mind.

Ex. 3 *a tempo* *1st.*



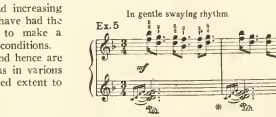
In this case the first beat of the first measure should be played exactly like that in the first example. In the second measure the arpeggiation should precede the beat by the infinitesimal portion of time it requires so that the D and the B come exactly together. The two grace notes, the *mordente*, should also slightly anticipate the beat. Although traditional usage would reverse the directions for the last two measures, yet it would not be in the spirit of modern practice.

Ex. 4



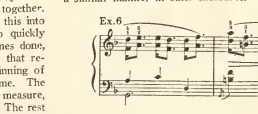
In this example the acciacatura should anticipate the beat by about one ten-thousandth of a second. The B and the G in the melody should come exactly together.

Ex. 5 *In gentle swaying rhythm*



It was the custom of Beethoven and other composers to write out the notes of an arpeggiated chord, like that in the example, in order to indicate that the lowest note should come exactly on the beat. In this piece of Cadman's therefore, it will be fair to assume that he had the same desire. The wavering line is used in the third measure because he assumes that having indicated how he wishes it performed, the player will perform in a similar manner in other measures.

Ex. 6



In this excerpt the grace note G should anticipate the beat, so that the chord over it may come on the beat with the right hand notes. If the playing should be made to correspond with the teachings of the older music, the second group, B and F in right hand, would fall together with B and F in left hand, producing an incomplete effect. In this case the grace note cannot be rated as an ornamental note, as grace notes often are, but as a makeshift of necessity, the left hand not being large enough to include the fundamental note at the same instant.

Several other measures were sent in by L. B., but they involve no principles not amply covered by these that are given.

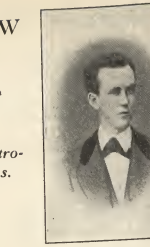
Then and Now

By DR. A. A. STANLEY

Professor of Music, University of Michigan

Part of a Series of genial retrospects by well-known musicians. Several others will appear later from time to time

A. A. STANLEY, TODAY



A. A. STANLEY, AT TWENTY-ONE

In responding to the courteous but insistent request of the Editor of THE ETUDE to present "before and after" representations of my physical self, I do so with a full sense of the honor conferred, but must say with reservations as to the desirability or using space that might be better filled. The first photo shows me at the beginning of my student career in Leipzig just fifty years ago; the second as I now look back over that long vista. A half-century is a good bit of a man's life, and few can feel that the years have brought a realization of all that their ambitions held before them at the beginning. While in my own case, my life-work has developed along unanticipated lines, I feel that I have had more of blessing than I really deserve. The last thirty-three years of my career have been spent in academic work at the University of Michigan, but with that scholastic activity I have been obliged to function as a conductor and administrator. I may as well confess right here that when I left Leipzig, my teachers and musical friends predicted for me fame as a composer. A busy professional career in Providence, Rhode Island, made it impossible for me to indulge in my ambition without neglecting those who had placed themselves under my guidance. With my New England birth I inherited that annoying New England conscience that resists "searing" and is persistent in its admonitions. When I was called to the University, the real lure was the promise it held out of my having an opportunity of contribution to the paper shortage. But I took the aforesaid N. E. conscience with me and it pointed out to me the absurdity of lecturing on music when the students had no music. Therefore, up to June 30 of the current year, when my resignation took effect and I was free to join the "ranks of the forgotten," my best energies were directed to the creation of a real appreciation of the best music on the part of the University and the community, and the establishment of the agencies through which such a result could be attained. This has been accomplished in greater measure than I had any right to expect, so now that I am what the old sea-captain called a "Septuagint," my greatest joy is the feeling that I have given to many young men and women a glimpse of the power of the divine art.

A Musical Biographical Catechism

Tiny Life Stories of Great Masters

By Mary M. Schmitz

[EDITOR'S NOTE.—We are presenting herewith a monthly series of biographies designed to be used by themselves, or as a supplement to work in classes and clubs, with such texts as *The Child's Own Book of Great Musicians* series and *The Standard History of Music.*]

III

Franz Joseph Haydn (1732-1809)

1. Q. Where and when was Franz Joseph Haydn born?
A. In Rohrau, Austria, April, 1, 1732.
2. Q. Was Haydn's family a musical one?
A. They were not musical but his father loved music and played the harp by ear, not knowing a note of music.
3. Q. How did Haydn happen to get a chance to learn music?
A. One day, when Haydn was five years old, he was playing a make believe violin while the rest of the family were singing. A relative noticed how well he kept time and persuaded Haydn's father to let the boy go with him to Hainburg to learn music.
4. Q. How long did Haydn stay in Hainburg?
A. For two years.
5. Q. What did Haydn study in Hainburg?
A. Singing and the rudiments of music.
6. Q. What did Haydn play in a church procession that showed his talent for music?
A. The man who played the drum in the procession could not come so Haydn's cousin, Mr. Frank, showed little Franz Joseph (who was not yet eight years old), how to make the stroke and when to come in with it in the music. Haydn had no drum but he stretched a cloth across a meal tub and practiced on that. The meal dust covered everything, but Haydn learned his part and played perfectly in the procession. They had to find a hutch-back to carry the drum because Haydn couldn't reach it when carried by an ordinary man.
7. Q. Where did Haydn go after his two years in Hainburg?
A. To St. Stephens Cathedral in Vienna. Haydn had a very lovely voice and the precentor of St. Stephens (whose name was Reutter), heard him sing at Hainburg and secured him for this great cathedral.
8. Q. Was the precentor a good friend of Haydn's?
A. No, he neglected Haydn and failed to give him the instruction the singers of the cathedral choir were entitled to.
9. Q. How did he happen to leave St. Stephens Cathedral.?
A. Haydn was full of pranks and one day he cut off the pig-tail of one of the choir boys and the precentor dismissed him from the cathedral choir. It was a cold, rainy November night; Haydn was then seventeen years old. Haydn's voice had begun to break and Reutter was glad of an excuse to turn him off.
10. Q. Who helped Haydn when he was thrown out on the street without money or friends?
A. A man by the name of Spangler, a tenor singer, who was very poor himself but he invited Haydn to share his poor home with himself and family.
11. Q. Who was the famous musician for whom Haydn worked, waited on and blacked his boots and then played accompaniments for him while he taught vocal music?
A. His name was Nicolo Porpora, an Italian, who was a great teacher of singing; Haydn learned very much from this man.
12. Q. Who was the great Prince who became Haydn's friend?
A. Prince Esterhazy, a man devoted to music. Haydn lived in the Esterhazy family for thirty years.
13. Q. What did Haydn do for his patron Prince Esterhazy?
A. He had to write music for the orchestra, conduct the orchestra and singers and was expected to lay a new composition on the Prince's plate every morning at breakfast.
14. Q. How many symphonies did Haydn write?
A. About 125, of which 18 were notable.
15. Q. What else did Haydn write?
A. Nine concertos for the violin, twenty-four operas and fifty-three works for the piano.
16. Q. Name two great oratorios Haydn wrote.
A. "The Creation" and "The Seasons."
17. Q. What kind of a man was Haydn?
A. He was a kind hearted, cheerful man, whom everybody loved. The players in his orchestra called him affectionately "Papa Haydn."
18. Q. Where and when did Haydn die?
A. In Vienna, May 11, 1809.

When Rubinstein Lost His Memory

RUBINSTEIN in his biography, a very excellent translation from the Russian by Aline Delano, (Little, Brown and Co., 1890), tells how he felt memory slipping in middle life and his efforts to conceal his deficiencies. The story is almost tragic in its relation:

"My musical memory until my fiftieth year, was prodigious; but since then, I have been conscious of a growing weakness. I begin to feel an uncertainty; something like a nervous dread often takes possession of me while I am on the stage in the presence of a large audience. * * * One can hardly imagine how painful this sensation may be. I often fear lest memory betray me into forgetfulness of a passage, and that I may unconsciously change it. The public has always been accustomed to see me play without notes, for I have never used them; and I will not allow myself to rely upon my own resources or ability to supply the place of some forgotten passage, because I know that there will always be many among my audiences who, being familiar with the piece I am performing, will readily detect my alteration. This sense of uncertainty has often inflicted upon me tortures only to be compared with those of the Inquisition, while the public listening to me imagines that I am perfectly calm. Yes, this nervous agitation has developed itself since my fiftieth year."

The Charm of Accentuation

[Adolph Kullak, son of the famous Kullak, in his "Aesthetics of Pianoforte Playing" makes the following helpful statement about accentuation:]

"THE accentuation characterizes the performer, and one may say, that its treatment reveals distinct style. One virtuoso will mainly cultivate refinement in the accent, another distinctness and correctness, while the third seeks to draw out its full power. Who has not been forced to note the strong impetus of accent of the Liszt school, the piquant charm of dancing rhythms in Th. Kullak's playing, the fine declamatory and very regular accent of Thalberg, or A. Dreyschock's full, noble tone and exquisitely sensitive accent, distinct in the softest *piano*, as characteristic of the styles of these artists?

Rubinstein's manner of accentuation is, like his whole playing, ravishing—of most brilliant power, most delicate poetry—but not always faithful in details, sometimes even not lovely in form. His creatively inspired reproduction often gives prominent importance to insignificant tones. By contrast, one can imagine no more finely balanced accents than in Tausig's limpid, reflective style; no greater mental power, than is shown in Bulow's rhythms. —Finally, the deplorable habit should be mentioned, of multiplying irregular and marked accents for the sake of an effect of virtuosity which must be censured. Real effect lies in truth, not in startling touches."

The Bright Smile

By May Hamilton Heim

ONE of my small pupils held the preconceived idea that "staccato" referred to a certain trick of the muscles in touching the piano keys. Though not otherwise dull, she could not see that the end of one phrase was staccato—cut off—from the beginning of the next. When there was a dot over the last note under the slur, she would invariably raise her finger to attack what she called staccato, thus breaking the phrase. All my stock illustrations, the paper dolls with joined hands (see ETUDE, Sept. '20), as well as vocal demonstrations, failed with her. In playing a phrase of four notes she played both the third and the fourth notes staccato.

"Don't you see," I said despairingly, "that you cut the little rope that held the four together too soon?"

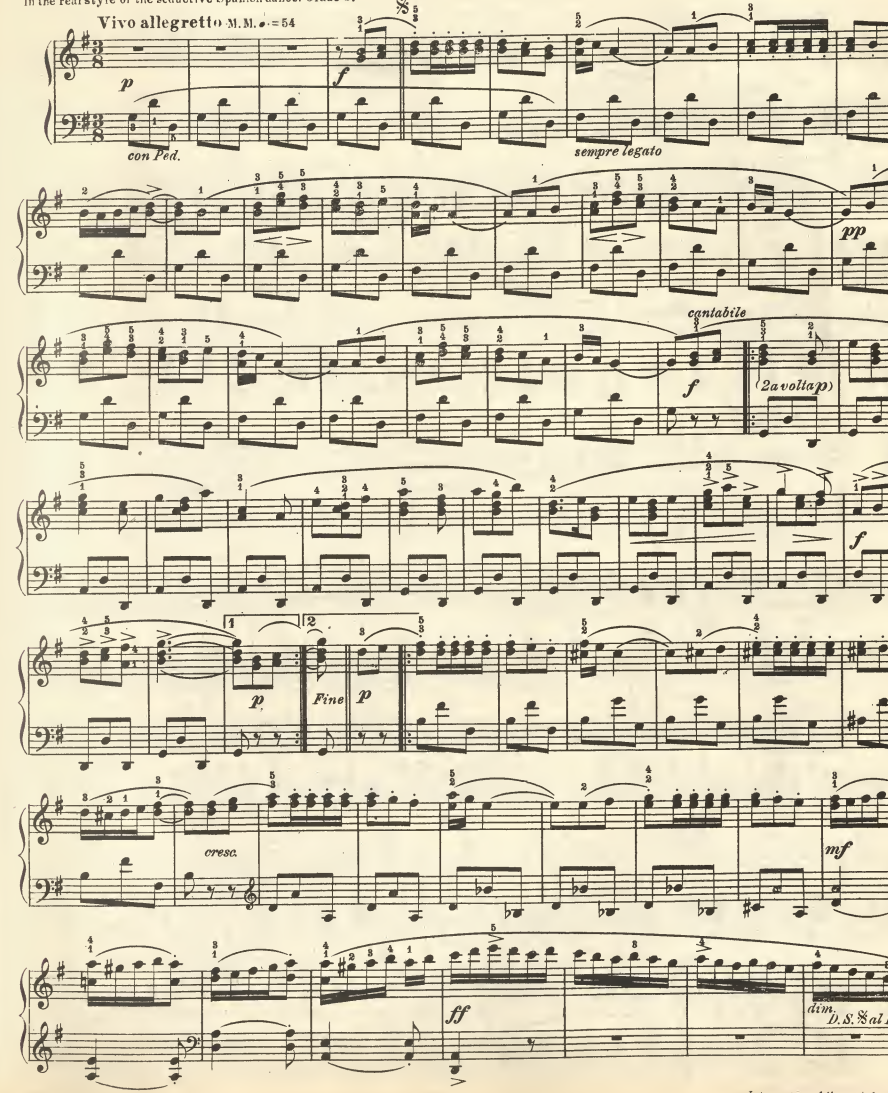
THAT penetrated her consciousness, so she has had no further trouble.

"Major is active and masculine; minor is passive or feminine," said Robert Schumann. That was before the days of the militant suffragettes.

ARAGONESA

ED. POLDINI, Op. 92

In the real style of the seductive Spanish dance. Grade 8.

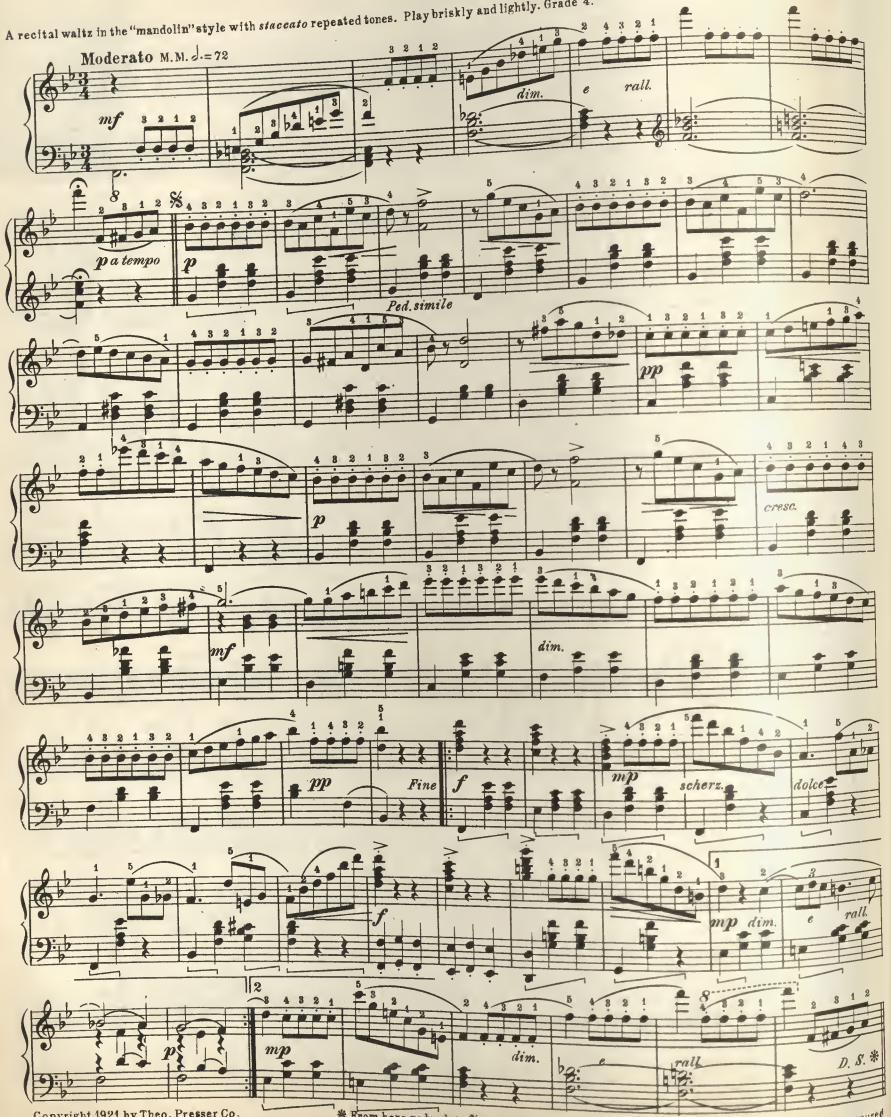


BLUSH OF THE ROSE

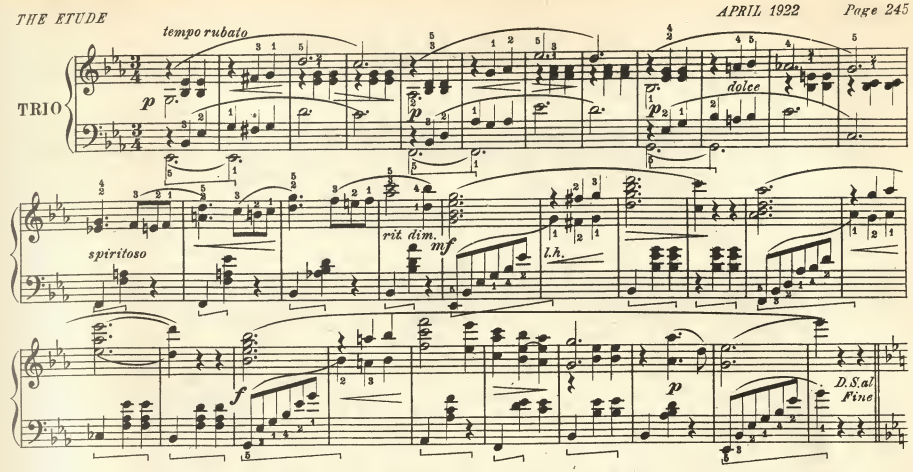
VALSE

GEORGE DUDLEY MARTIN

A recital waltz in the "mandolin" style with *staccato* repeated tones. Play briskly and lightly. Grade 4.



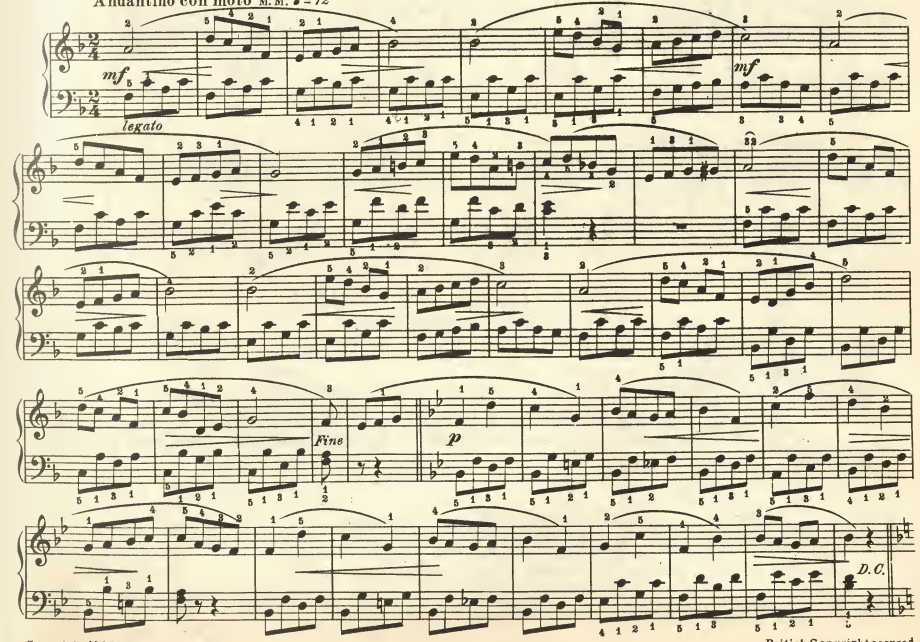
✻ From here go back to 𝄋 and play to *Fine*, then play *Trio*



JUNE BUGS' LULLABY

A tuneful little *song without words* affording excellent practice in the *legato* style. Grade 2.

H. D. HEWITT

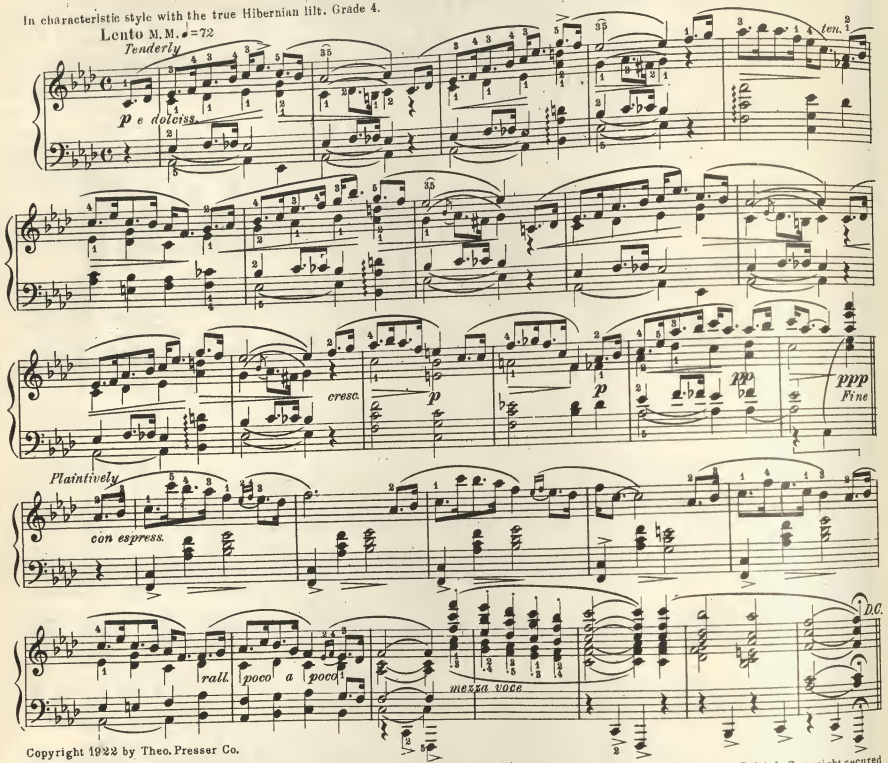


AN IRISH LOVE SONG

WITHOUT WORDS

FRANCESCO B. DE LEONE, Op. 33, No. 2

In characteristic style with the true Hibernian lilt. Grade 4.

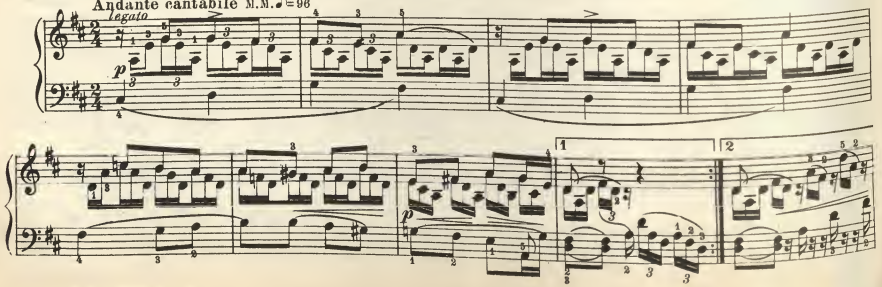


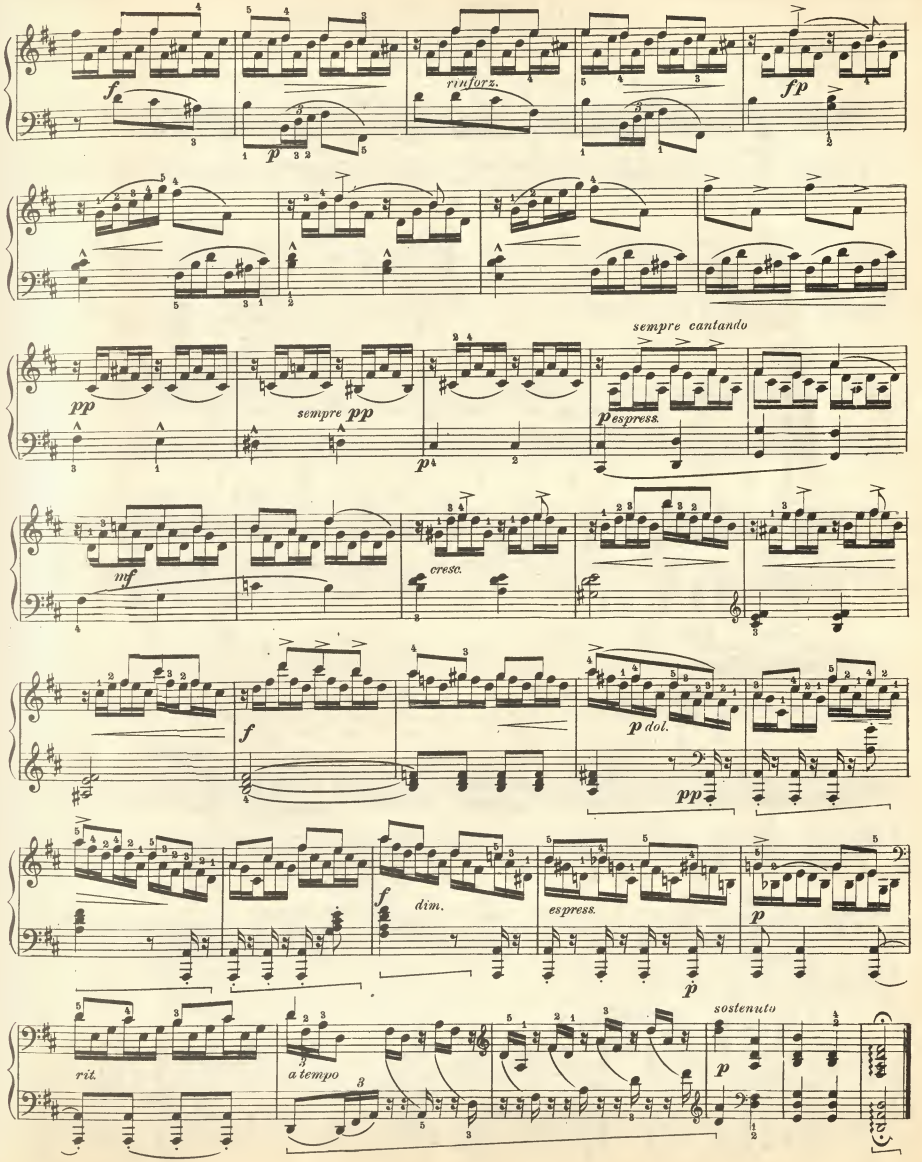
TWILIGHT REVERIE

SWEET REMEMBRANCE

S. HELLER, Op. 46, No. 8

A fine example of the combination of melody and accompaniment in the same hand. The melody tones are to be brought out by a pressure touch, the accompaniment subordinated. The bass, which carries a melody of its own, should be played smoothly and firmly. Grade 4.





ANDANTE CON MOTO

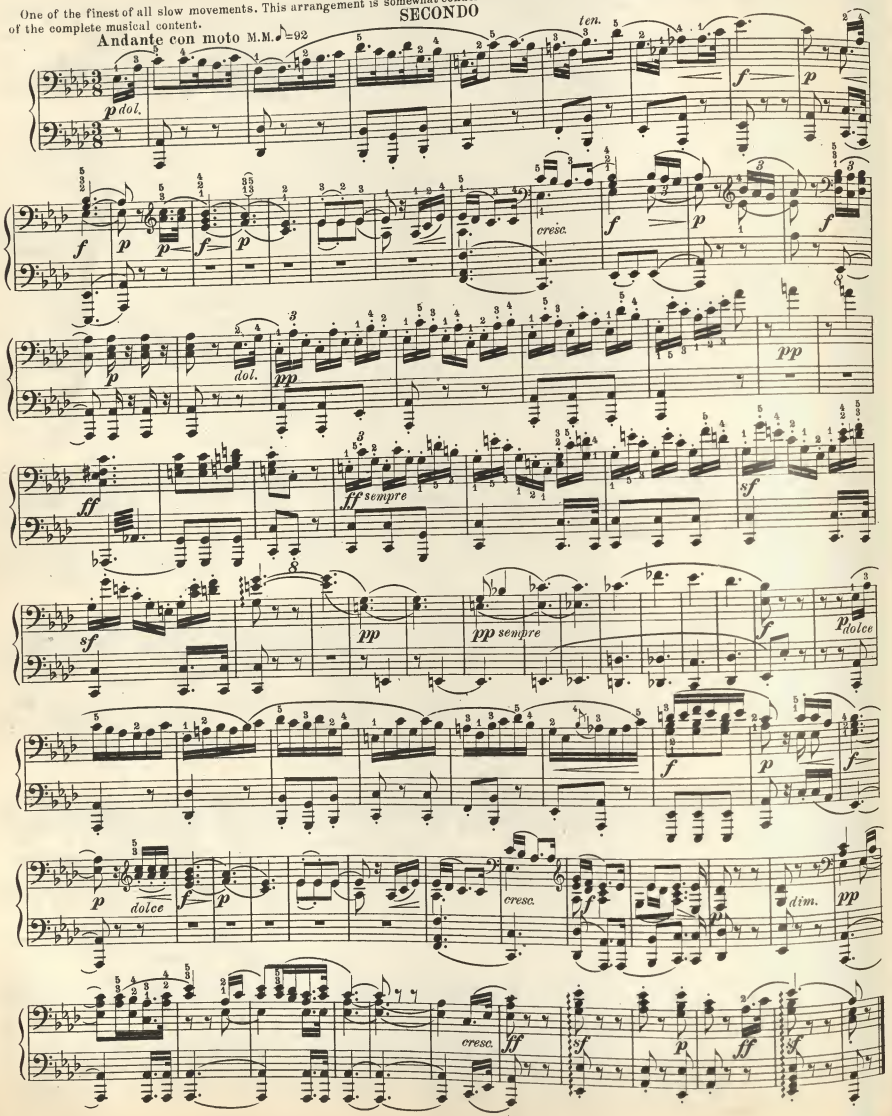
from 5th SYMPHONY

L. van BEETHOVEN

One of the finest of all slow movements. This arrangement is somewhat condensed from the original orchestral version but it gives a good idea of the complete musical content.

SECONDO

Andante con moto M.M. ♩=92



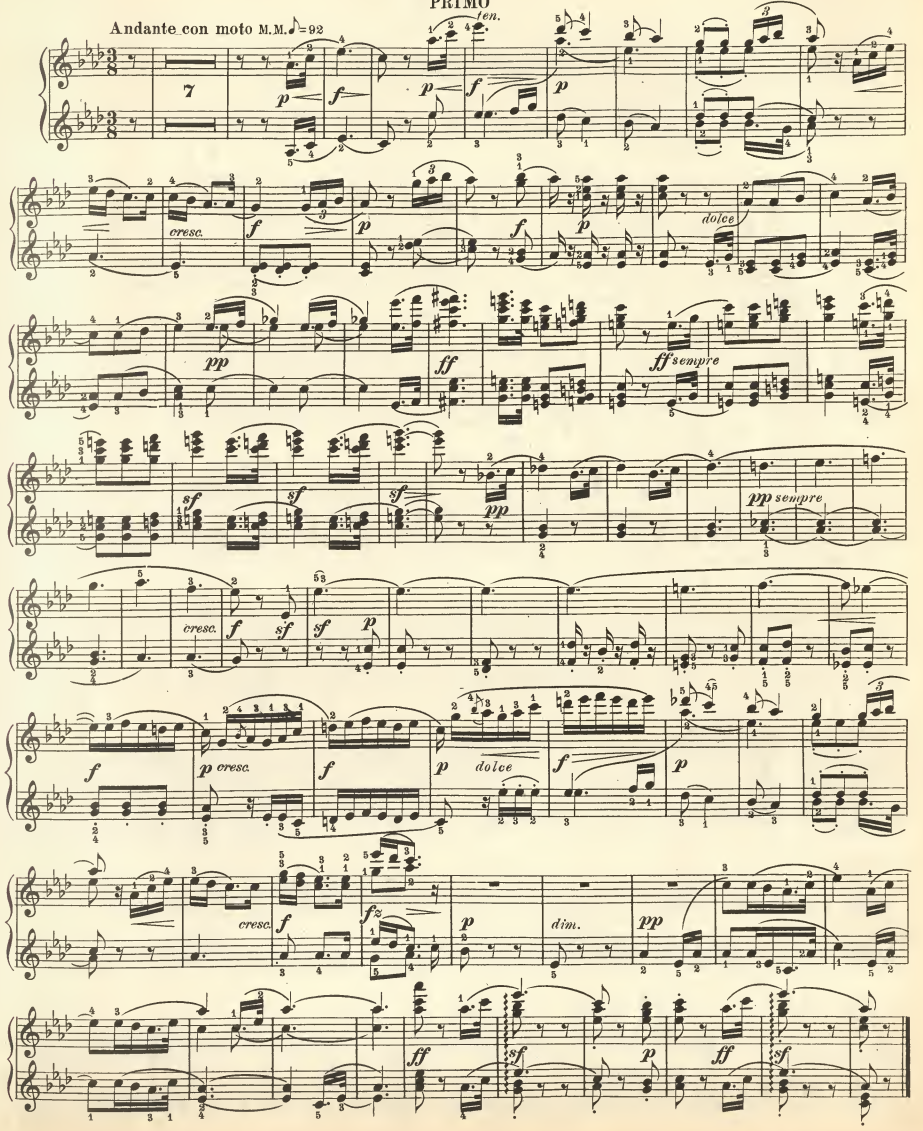
ANDANTE CON MOTO

from 5th SYMPHONY

L. van BEETHOVEN

PRIMO

Andante con moto M.M. ♩=92

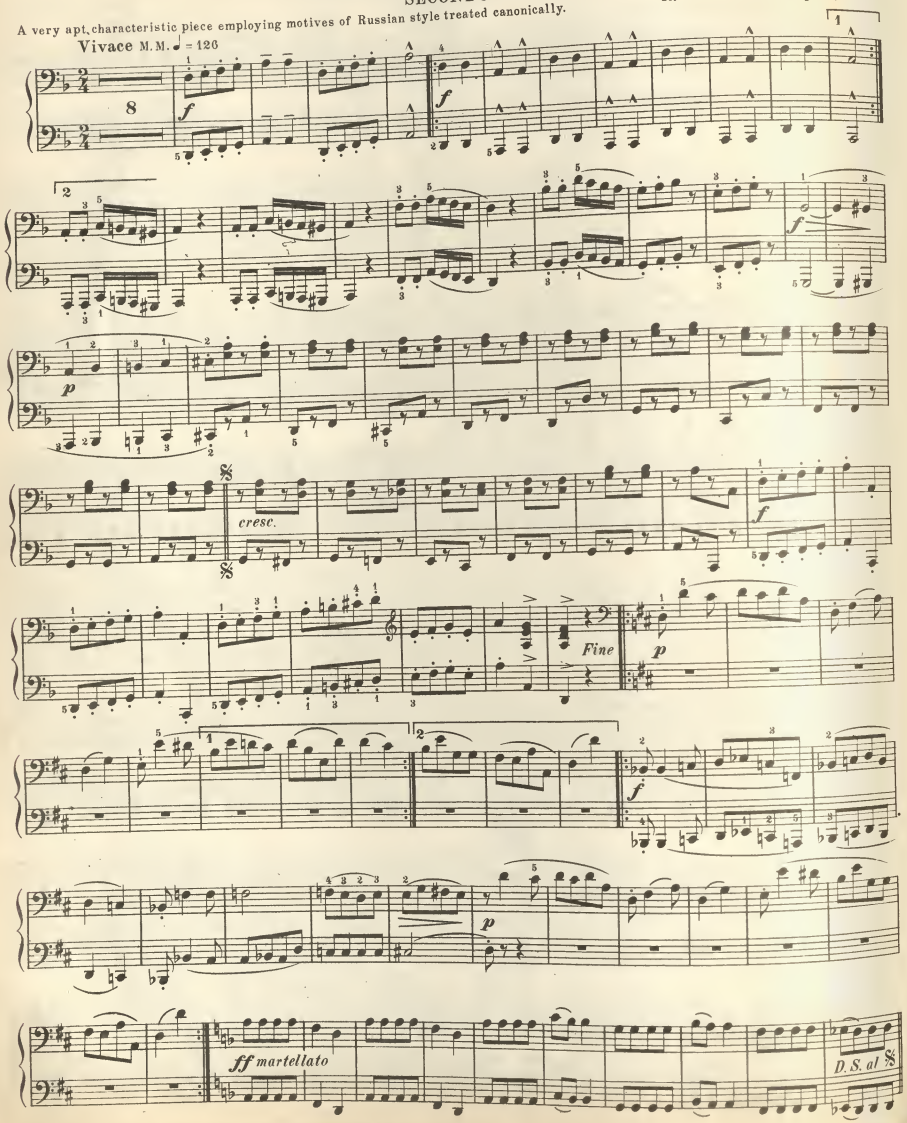


THE RUSSIANS ARE COMING

SECONDO

R. VOLKMANN, Op. 11, No. 3

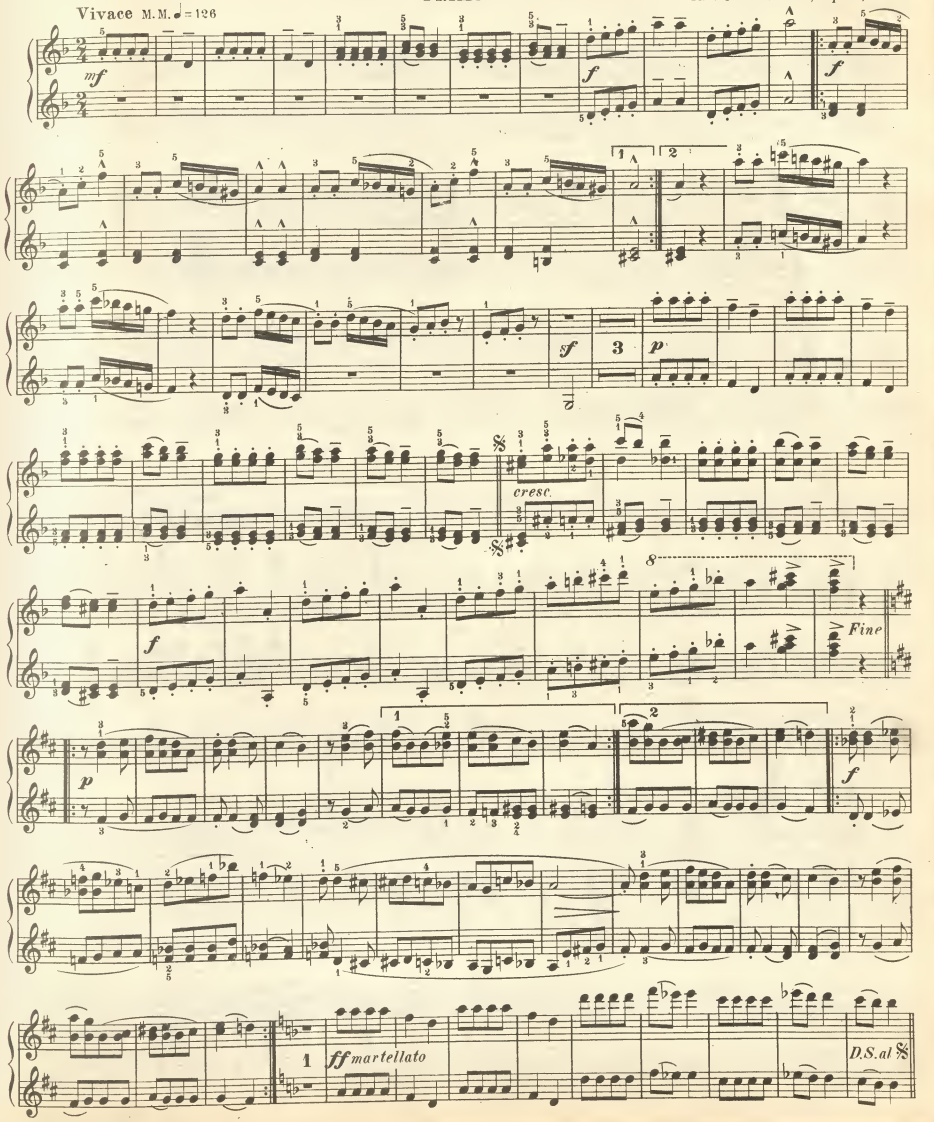
A very apt characteristic piece employing motives of Russian style treated canonically.



THE RUSSIANS ARE COMING

PRIMO

R. VOLKMANN, Op. 11, No. 3

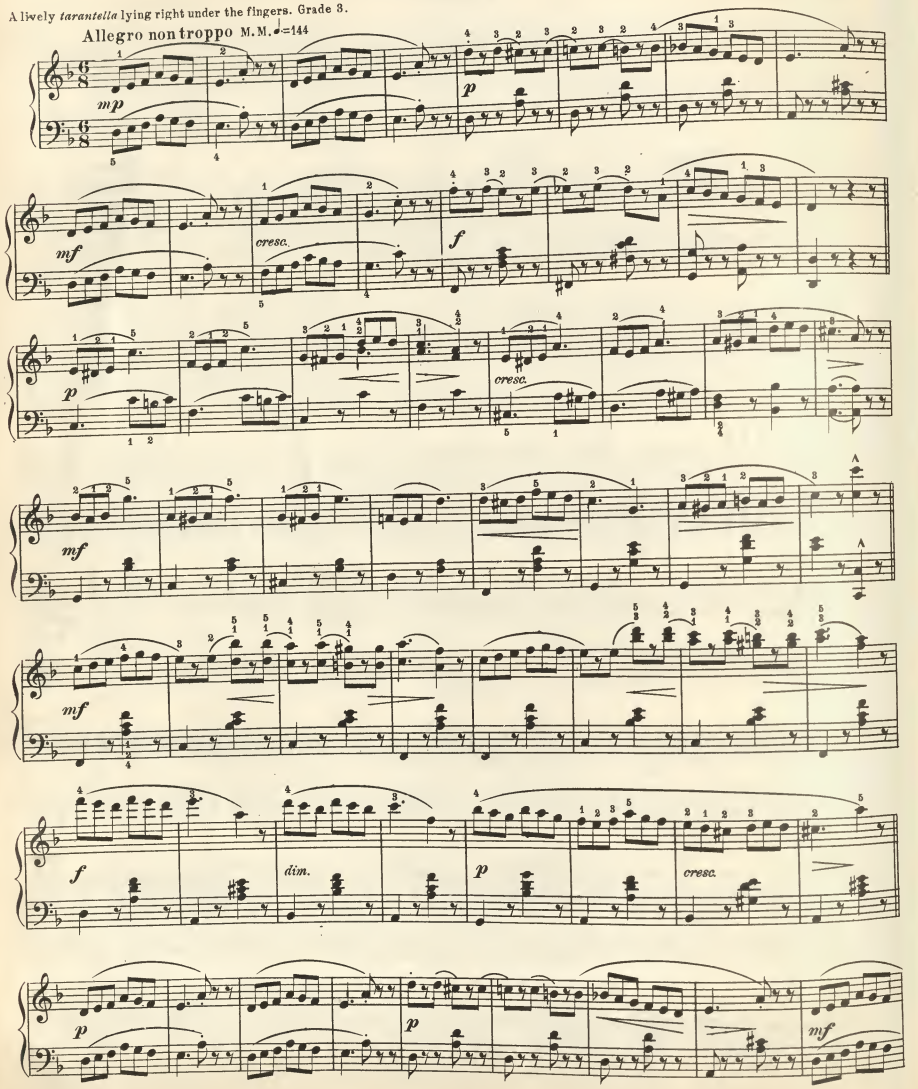


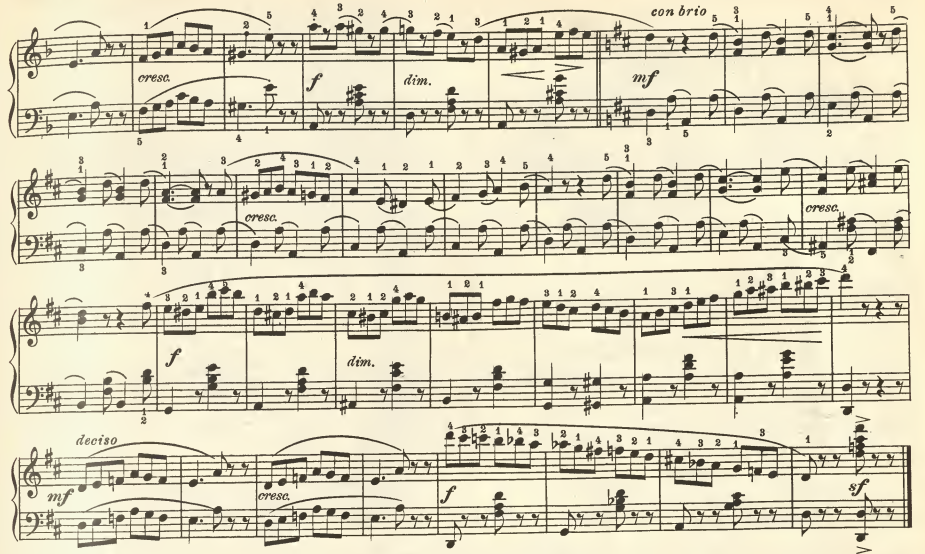
AT NAPLES

TARANTELLA

EDUARDO MARZO

A lively *tarantella* lying right under the fingers. Grade 3.



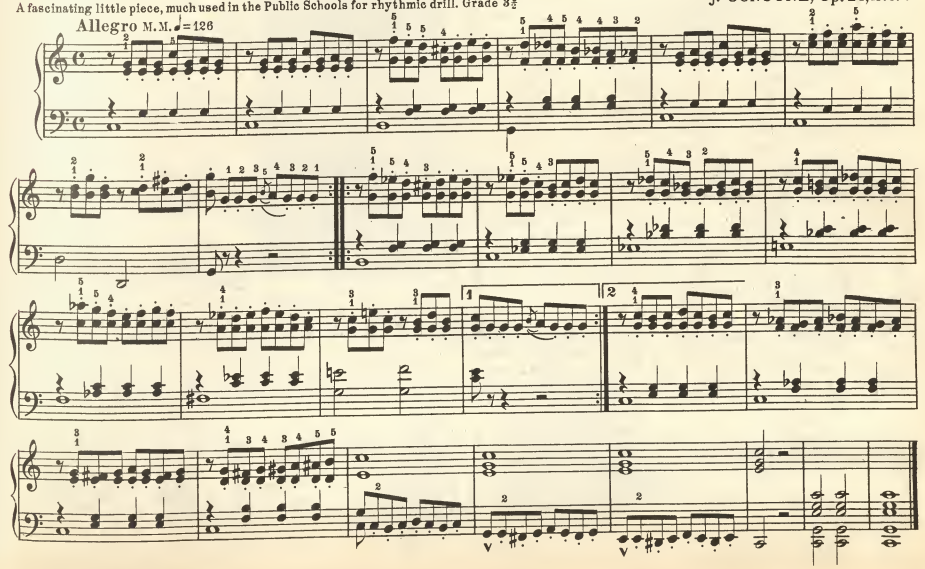


RUN, RUN, RUN!

ETUDE MELODIQUE

J. CONCONE, Op. 24, No. 7

A fascinating little piece, much used in the Public Schools for rhythmic drill. Grade 3½



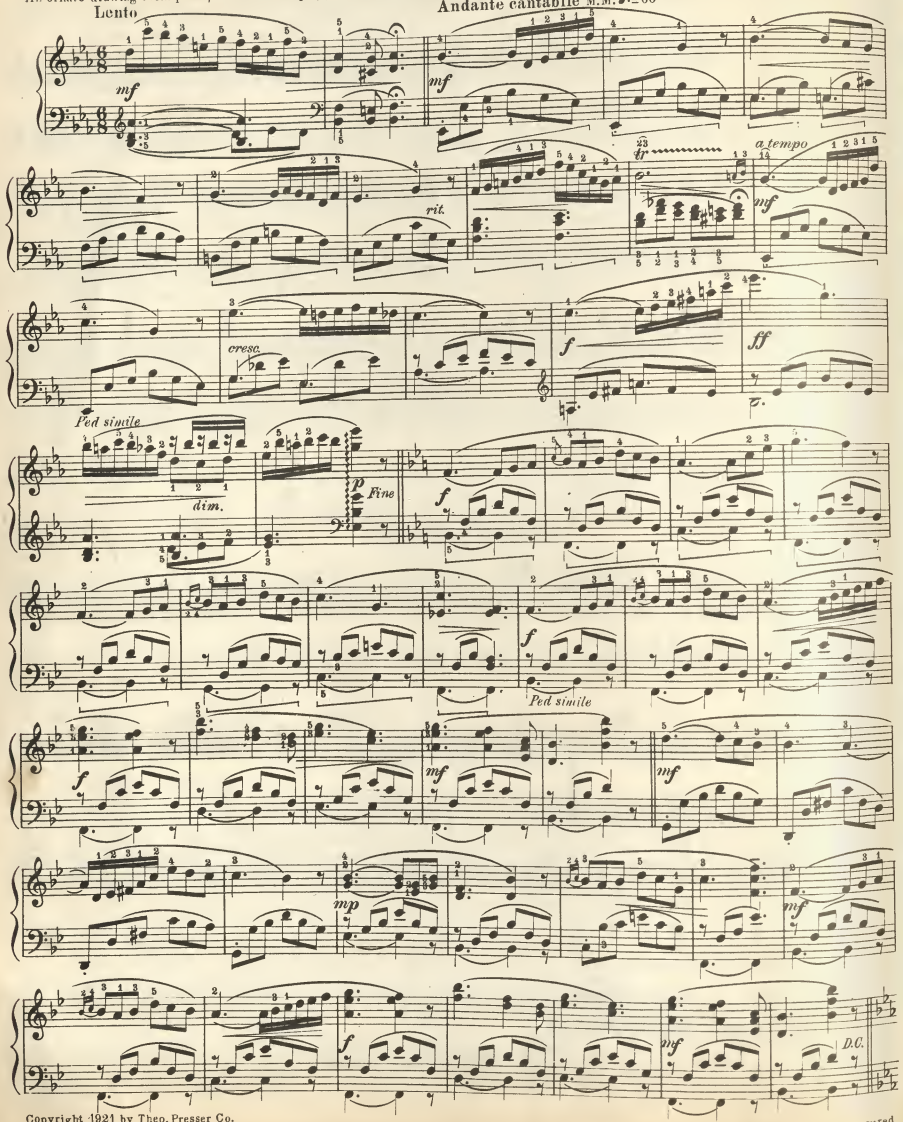
BOATING IN THE MOONLIGHT

An ornate drawing-room piece, not difficult to play, but requiring a smooth and finished style. Grade 3½

R. S. MORRISON

Lento

Andante cantabile M.M. ♩=60



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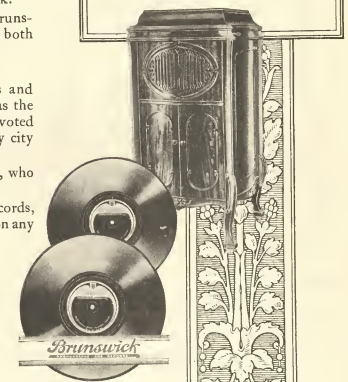

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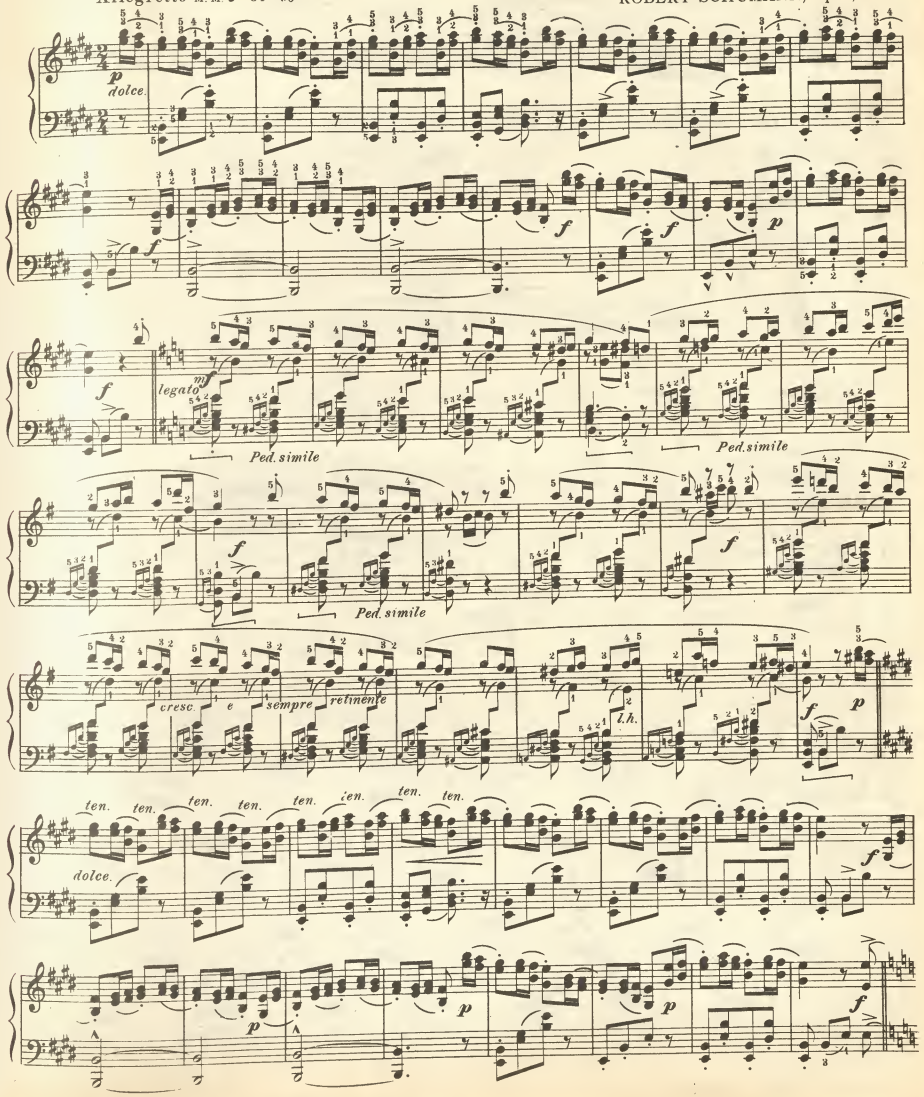
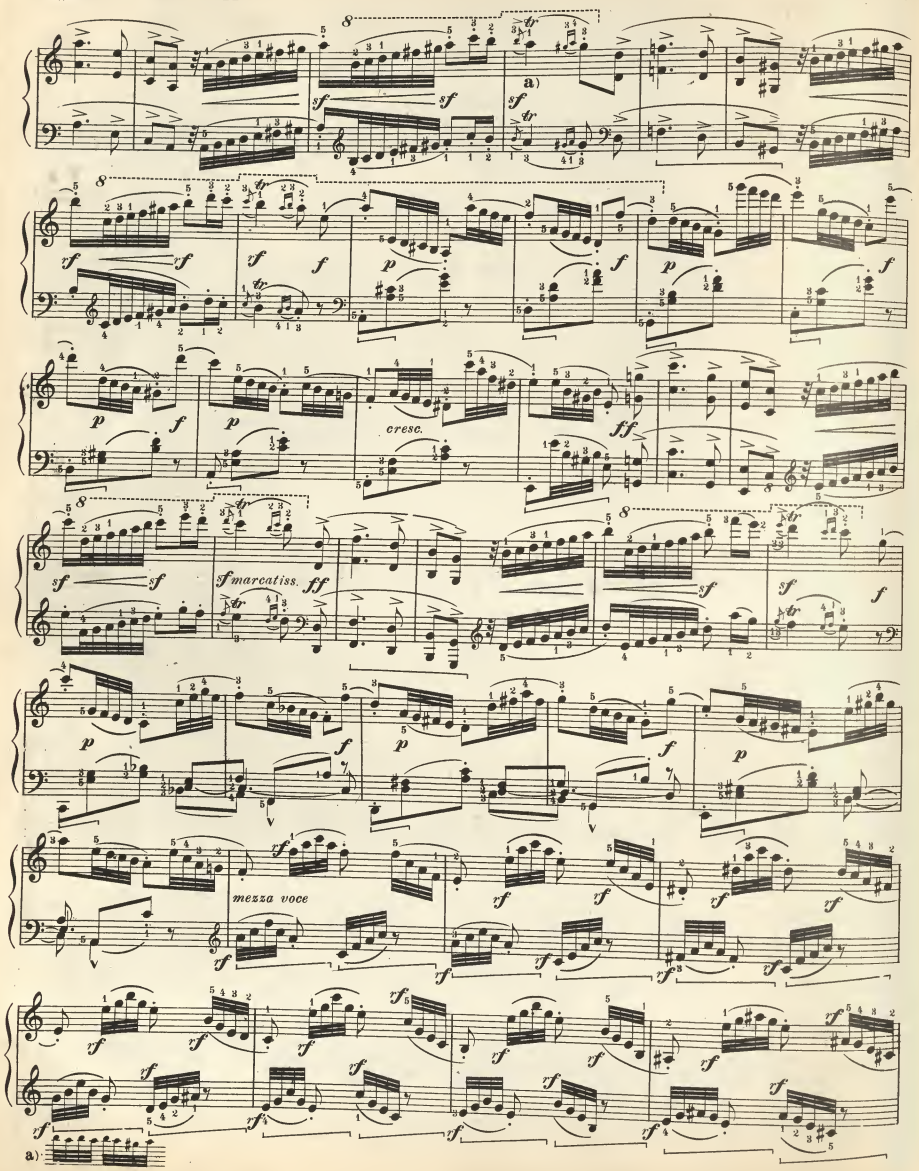
Etude Music Magazine
Published by THEODORE PRESSER CO.
Philadelphia

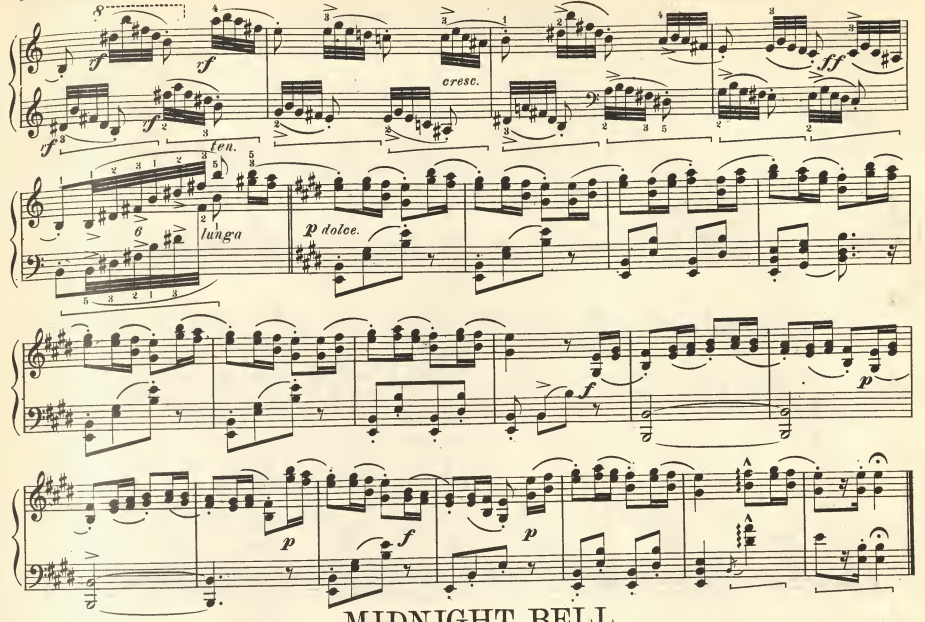
CAPRICE CÉLÈBRE D'APRÈS PAGANINI

Paganini's characteristic violin pieces have proven most fascinating as vehicles for translation into the idioms of the piano. Liszt, Brahms, Schumann have all tried their hands at it. Schumann's transcription of the *Caprice in E* is one of the most successful. Grade 6.

Allegretto M.M. ♩ = 84 – 96 ROBERT SCHUMANN, Op. 3, No. 2







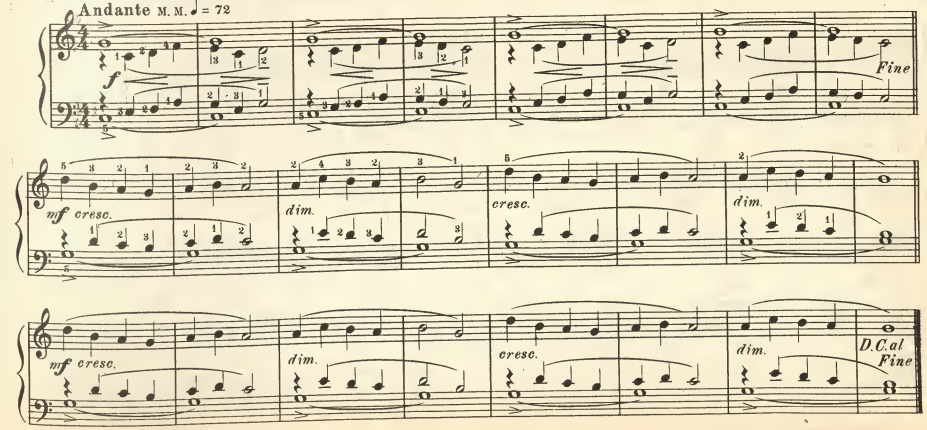
MIDNIGHT BELL

Ding dong dell! Ding dong dell!
Hear the deep-toned midnight bell,
Calling fairies to their play,
Haste before the break of day.

Elfins, goblins, Nightmares all,
Jack O'Lanterns hear the call,
King and Queen with royal court,
Comes again to view the sport.

WM. BAINES

A good little bell piece. Grade 2.

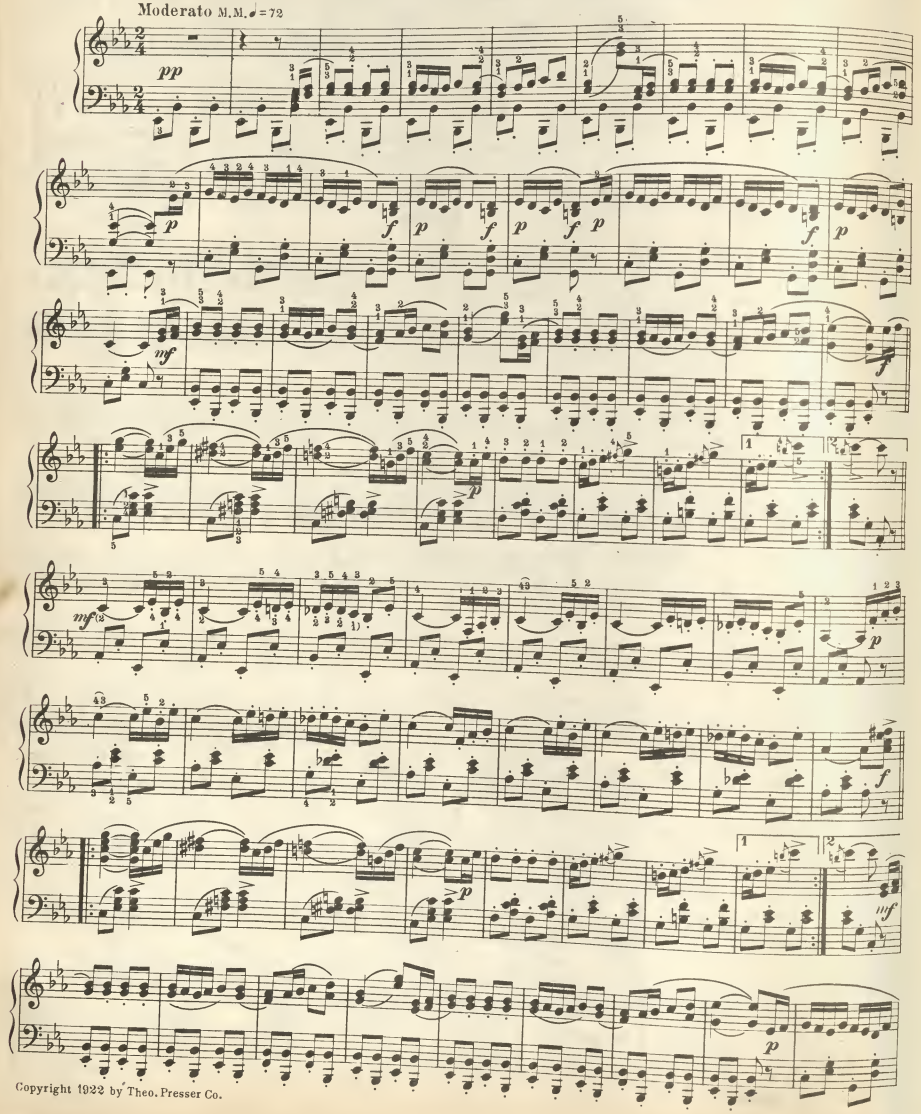


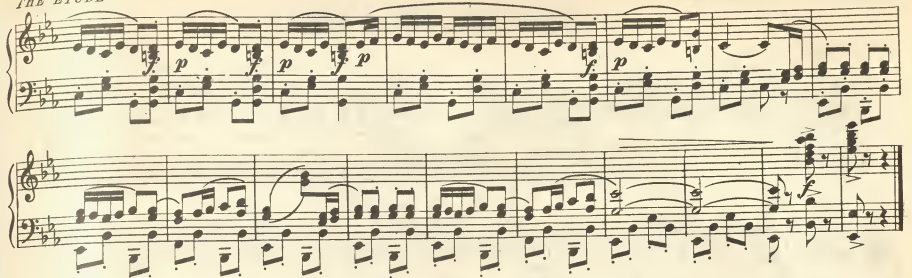
MARIONETTE DANCE

FRANZ von BLON

A lively little *intermezzo* in the style of a "patrol." The composer is known chiefly as a writer of popular marches. Grade 3.

Moderato M.M. ♩ = 72





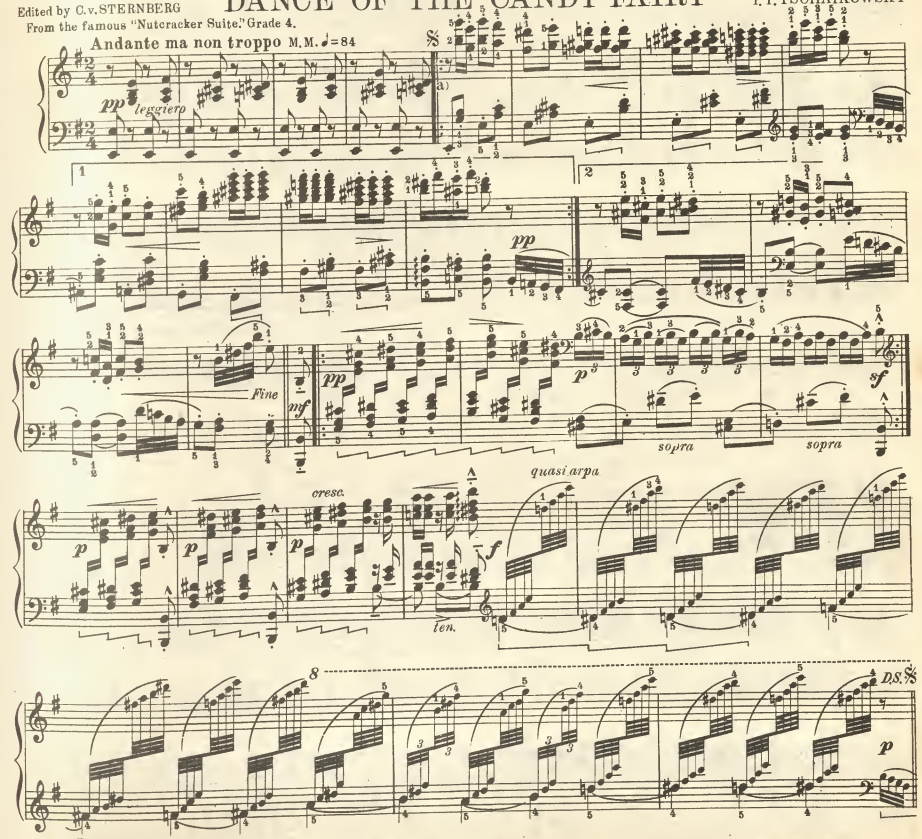
DANCE OF THE CANDY FAIRY

P. I. TSCHAIKOWSKY

Edited by C. v. STERNBERG

From the famous "Nutcracker Suite." Grade 4.

Andante ma non troppo M.M. ♩ = 84



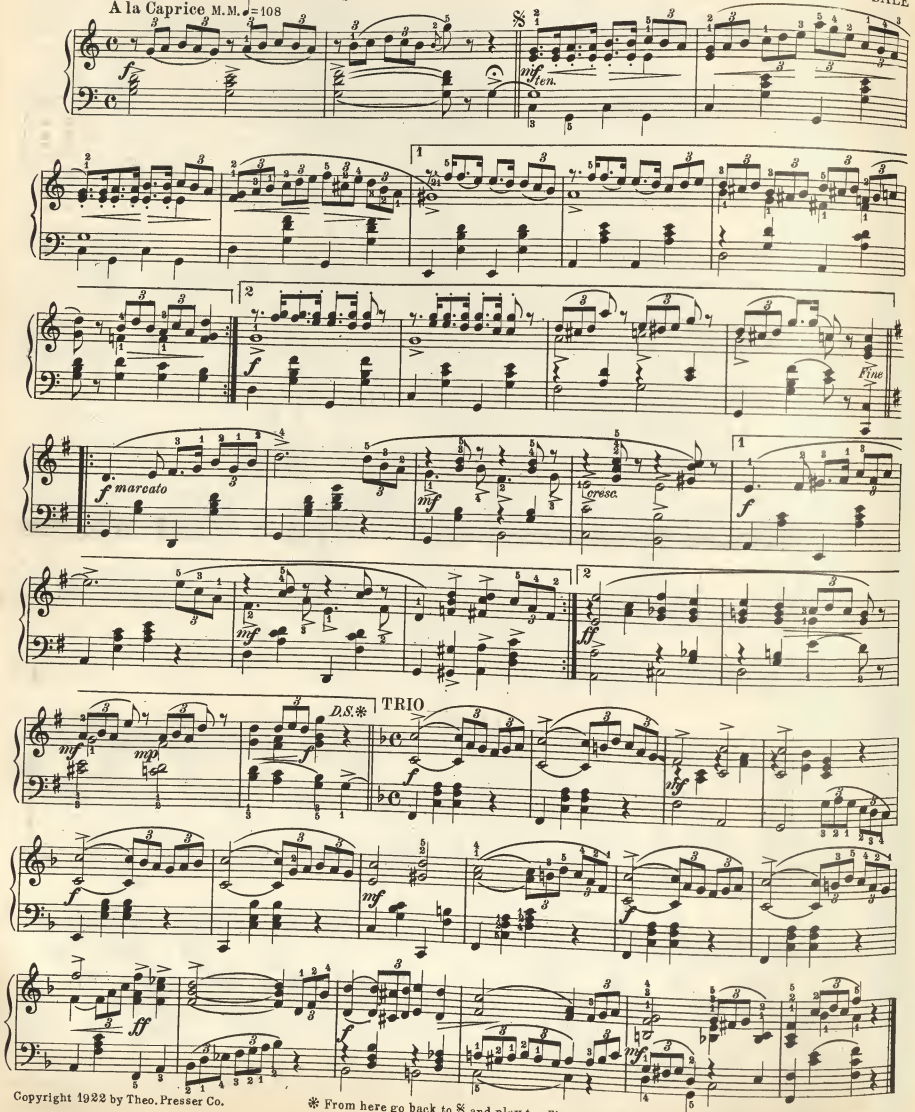
a) The double notes of the *l.h.* in this measure and the two following measures form an ascending scale; that is: they stand in a certain relation to one another as well as to the downward motion of the melody in the *r.h.*

THE GAY COQUETTE

In the style of a *caprice* or fancy dance. Grade 3½

NORWOOD DALE

A la Caprice M.M. ♩=108



% From here go back to % and play to *Fine*; then play *Trio*.

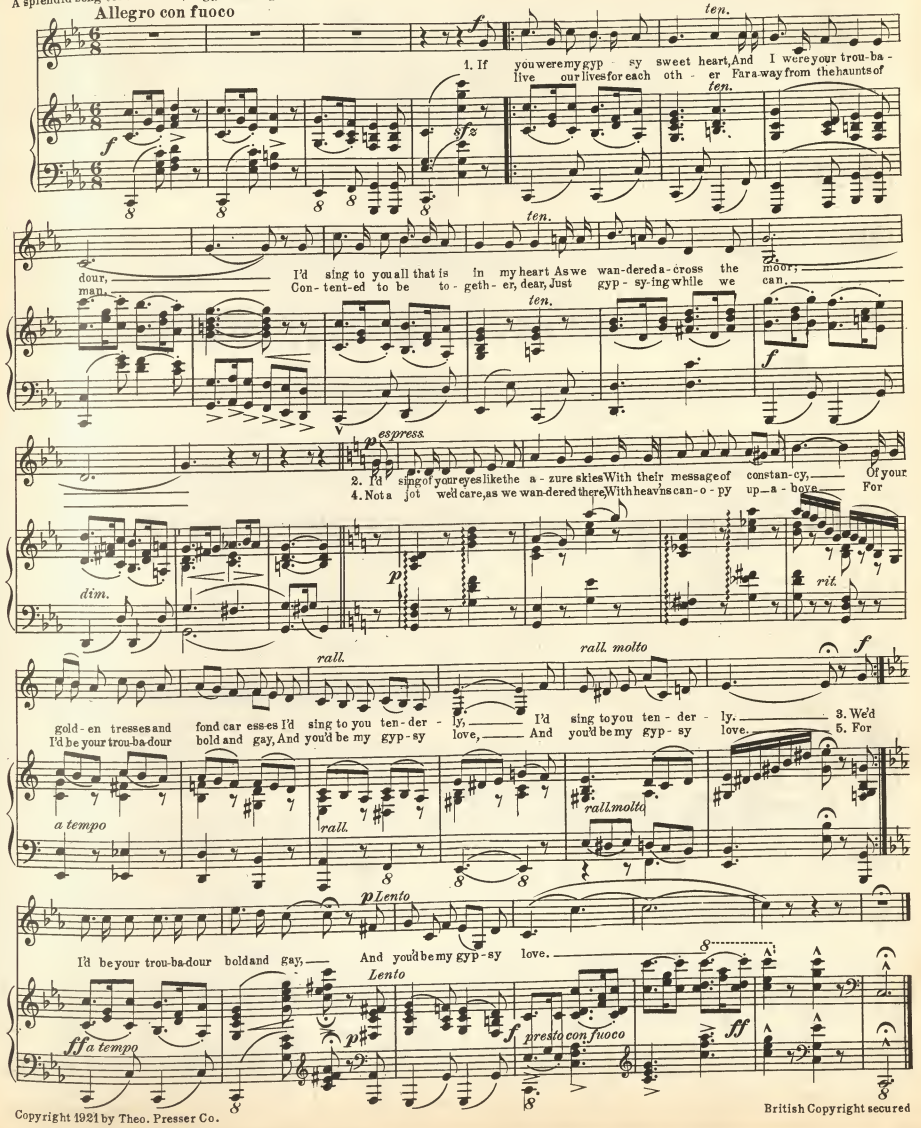
MY GYPSY LOVE

WALTER R. SHARITZ

J. LAMONT GALBRAITH

A splendid song for low voice, rugged and vigorous.

Allegro con fuoco

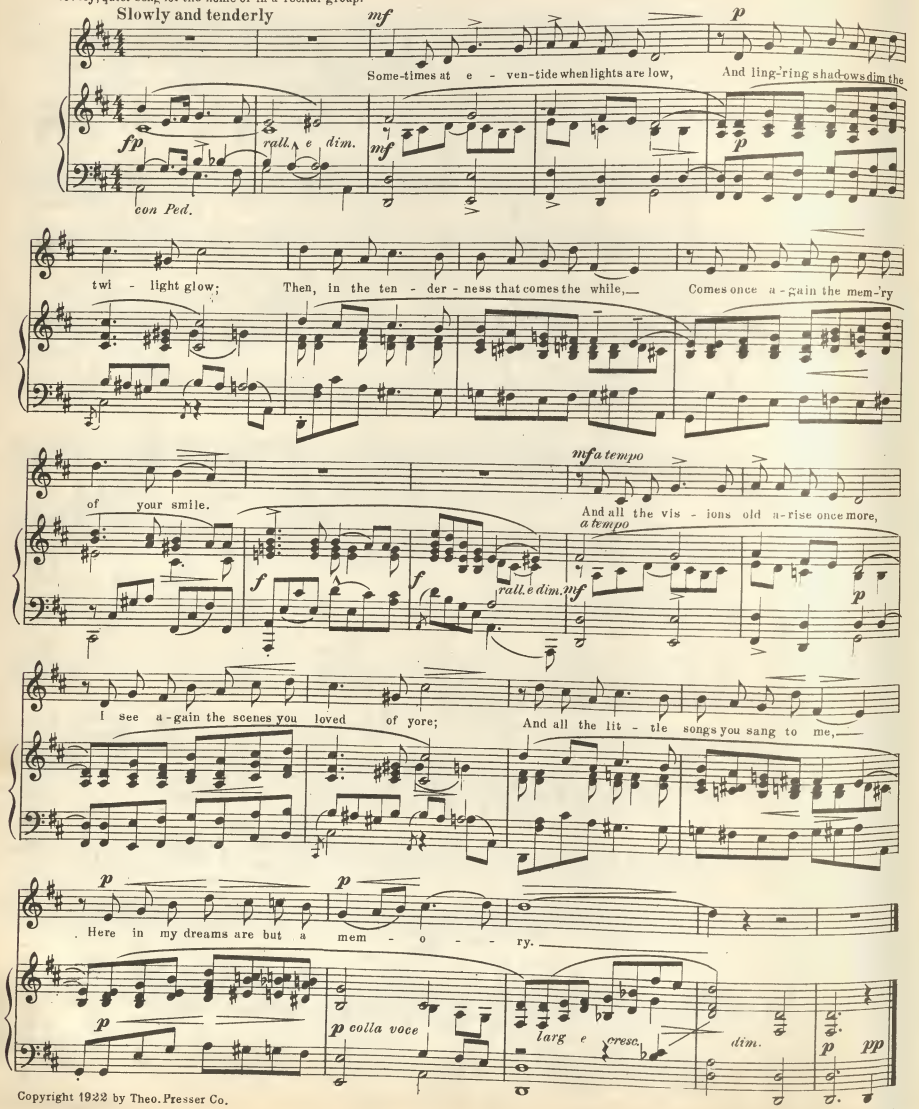


SOMETIMES AT EVENTIDE

WILLIAM HAROLD MARTIN

HERBERT RALPH WARD

A lovely, quiet song for the home or in a recital group.

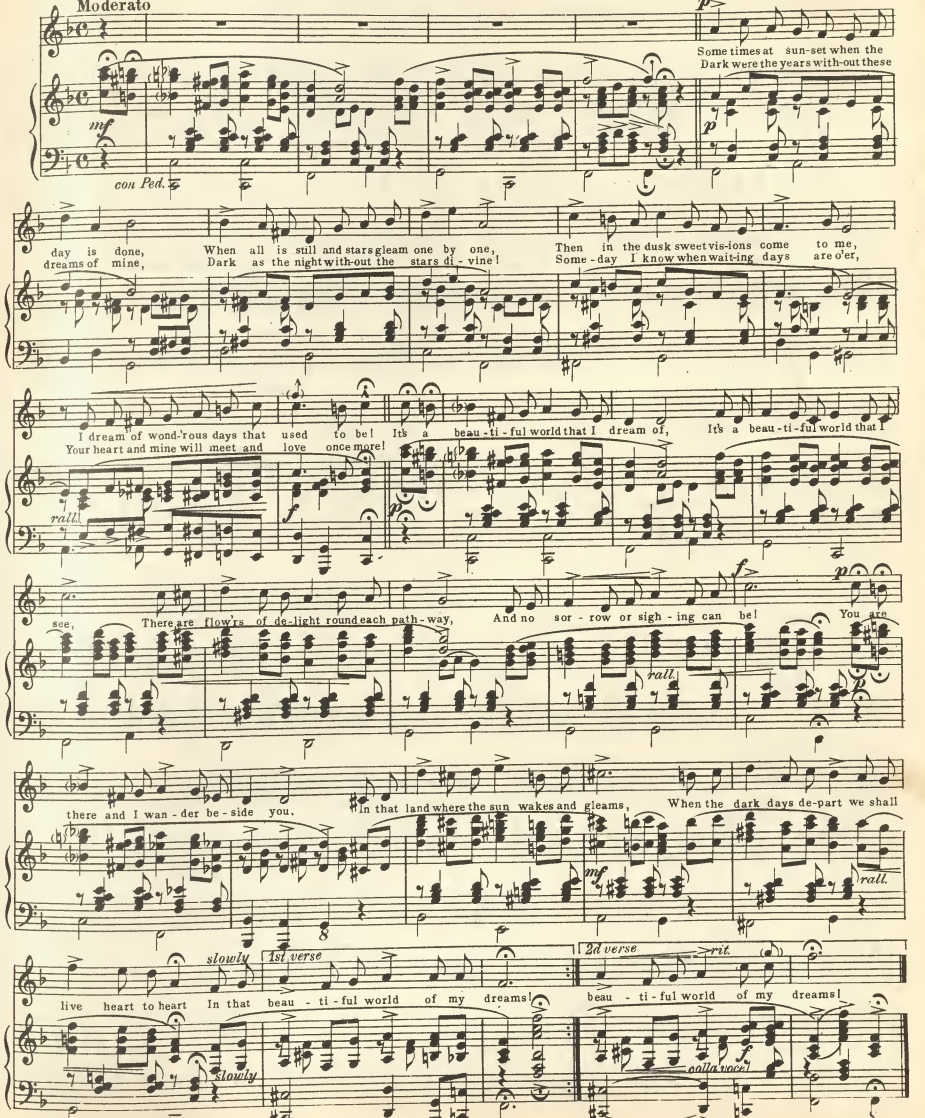


BEAUTIFUL WORLD OF MY DREAMS

EDWARD LOCKTON

ARTHUR F. TATE

A charming sentiment with an exquisite melody.

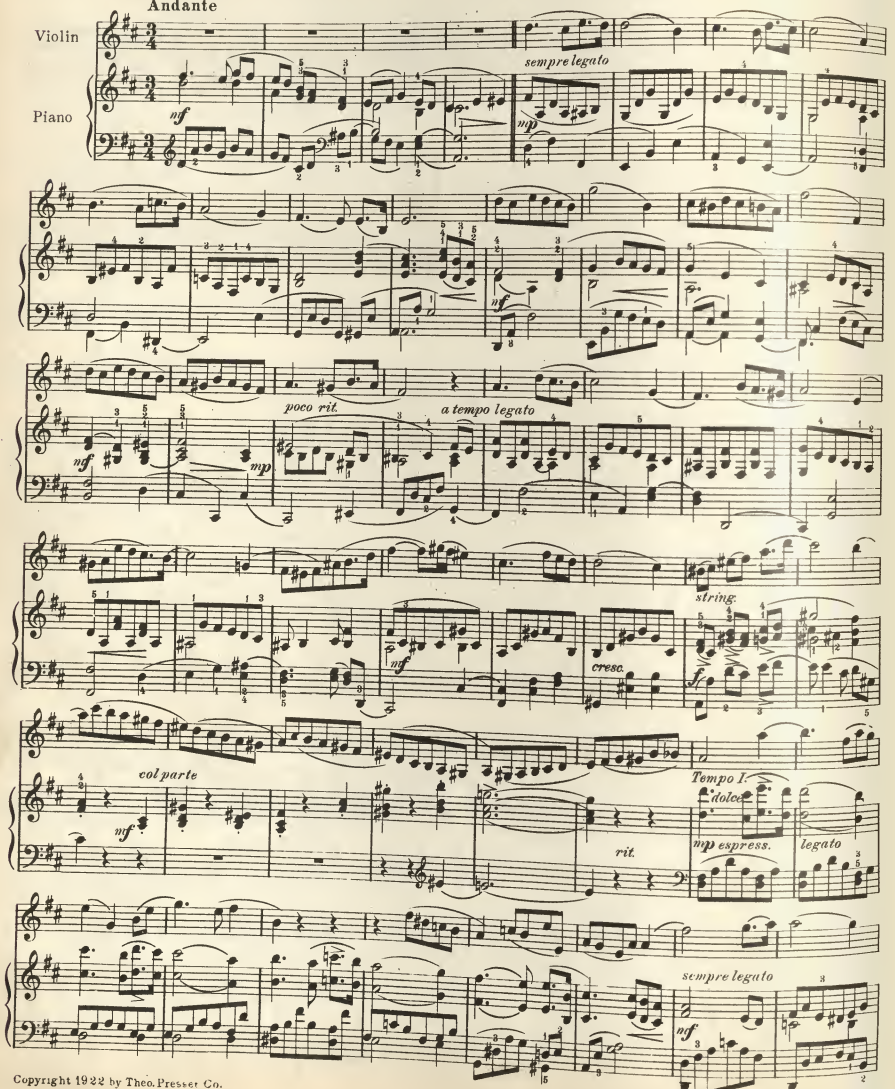


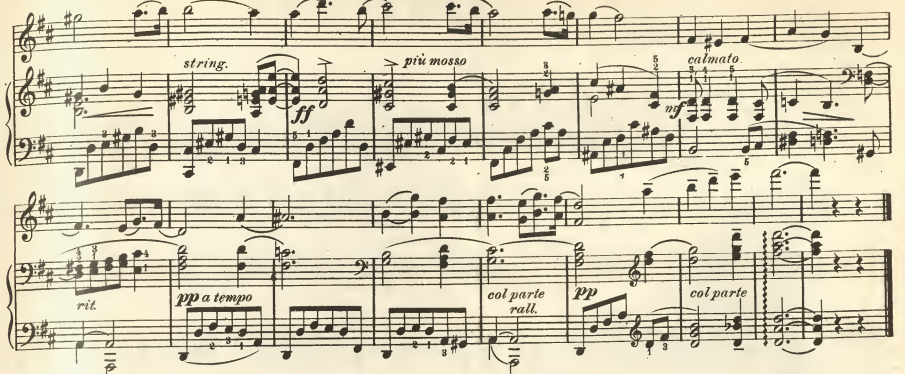
TENDER REMEMBRANCE

Arr. by G. Federlein

Broad and melodious phrases, admirably adapted for bringing out the singing quality of the instrument.

M. L. PRESTON



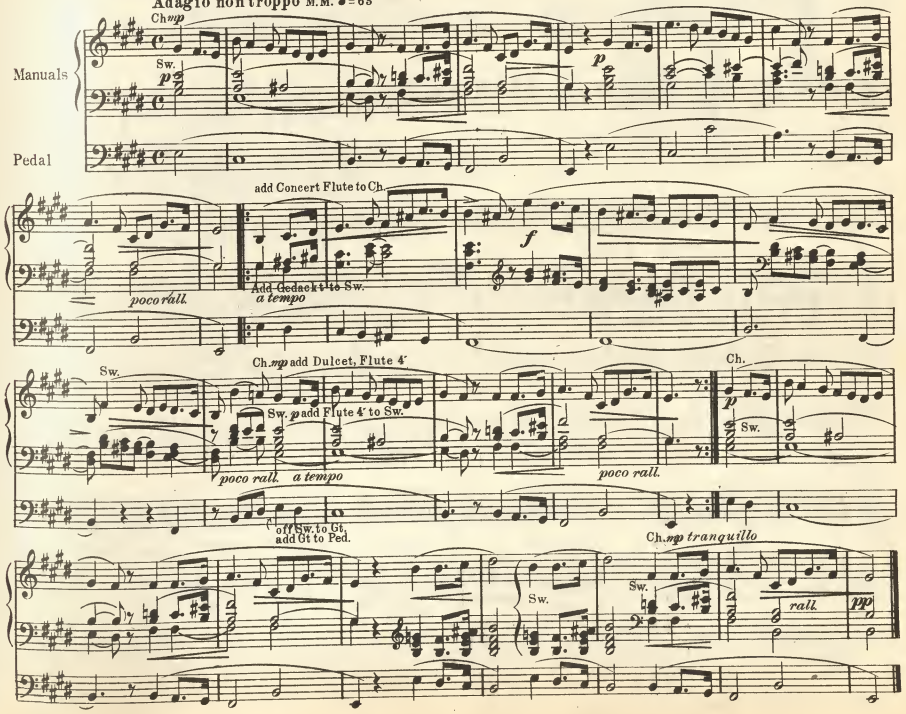


Prepare {Swell = Voix Celeste / Choir = Clarinet and Tremolo

CONSOLATION

Mendelssohn's fondness for organ-like passages crops out frequently in his *Songs without words*, a number of which require but little adaptation to turn them into real organ pieces.

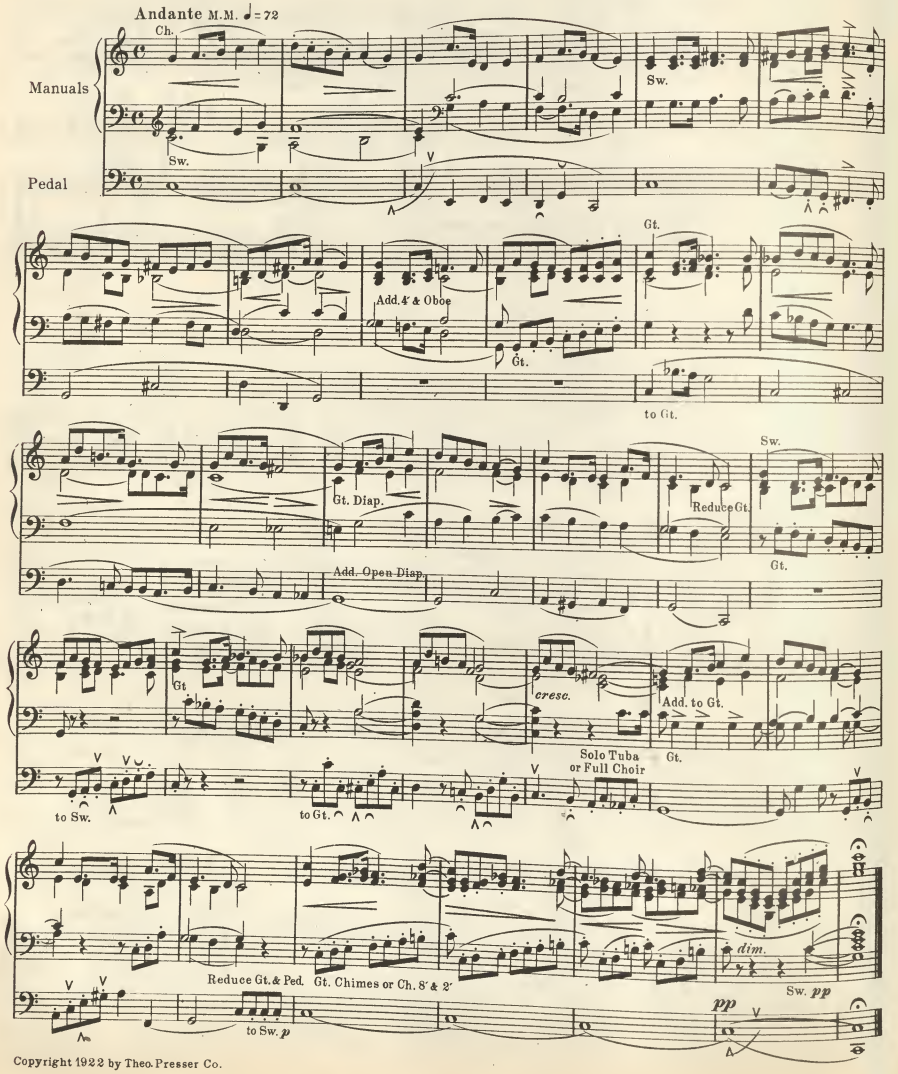
F. MENDELSSOHN



FAITH

F. MENDELSSOHN, Op. 102, No. 6

Prepare { Sw. Diaps. / Gt., 8′ & 4′ coup. to Sw. / Ch., Clarinet or Viola da Gamba coup. to Sw. / Ped., Soft 16′ coup. to Sw.



How Some Vaudeville Accompanists Transpose

The So-called Art of Faking and Changing Keys for Voice Accompaniment

By P. J. Vargas

[EDITOR'S NOTE: Here is a novel and interesting article. Many of THE ETUDE readers have doubtless wondered at the facility with which certain vaudeville performers accomplish musical feats which in most instances would baffle the musician trained by the ordinary methods. Many vaudeville performers have had a fine musical background, but others are largely self-taught in a school quite different from that of the average musician. The editor remembers that years ago he proffered his services as an accompanist at one of those nondescript benefits given in the aid of a Crippled Childrens' Home, at which famous grand opera artists appeared on the same program with vaudeville performers. The first performer approached the editor with her music. All she possessed was bass viol parts and the accompanist was coolly told "to vamp the rest." Then the singer confessed that she never liked to use the regular piano accompaniment "because the accompanist who cannot vamp don't know how to follow my act." Whether or not you have any aspirations to play for moving pictures or vaudeville, you are sure to find this article entertaining. It is printed as received.]

First: This is for beginners. Transposing is *not* playing by ear! And to do it well you do *not* have to be a Paderewski, or a Godowsky.

Second: If you aspire to play for vaudeville acts or for a singer in picture houses, social functions, etc., transposing will be a very essential requisite to the pianist or organist.

By observing the following rules you will avoid many mistakes as well as much embarrassment when asked to play for a singer who cannot sing in the original key. (The key in which it is written.)

Rule I. Find out the range of the singer's voice on the keyboard. Have him tell you which is his high note, or better still, have him sing up the scale to find the highest note within easy reach of his voice.

Rule II. If the song is too high for the voice, drop it a second or third lower, by reading the melody one or two *notes* lower, not one or two *tones* lower. If by so doing you put the song into a key with more than three sharps or four flats, raise or lower it again a half tone. This will make it easier to play.

Rule III. Do not quibble with the singer about the key, and if the new key is one-half or a whole tone lower than his highest note, *do not say anything about it!* Remember that even professional singers, as a rule, know very little about written music, and some sing altogether "by ear." They will resent your teaching them anything about music before the public.

Rule IV. For playing higher, for women's voices especially, make believe the *melody* is written entirely in the bass clef. By so doing the key becomes one third higher. For instance, a song written in C major will sound in E-flat if you just imagine you are reading in the bass clef. For organists and pianists, this should not be a "hard stunt," as they are used to reading in two clefs.

Rule V. In transposing, all accidentals in the melody and harmony should be changed to sharps, flats, or naturals, to *conform with the new key in which you are playing.*

Rule VI. Never say, "I can't transpose." If you do you will never be asked to play a professional job where a singer is part of the entertainment.

Rule VII. As to the base notes and harmony of the song, try to figure the bass notes and harmony mentally in the new key. If you hit some "blue ones" do not despair as even fine pianists, who do not make a study of transposing, admit that it is difficult. Transposing becomes second nature with practice.

Rule VIII. Remember that pianos used in halls, theatres, ball-rooms, etc. are either international or concert pitch, or neither; which means nothing to the embryo grand opera star or "Our Favorite Entertainer." *He must be pleased.*

Rule IX. Some singers never know whether you are playing in the original or some other key. This sounds untrue. However, it is true, with some vocal artists.(?) Try it.

If when transposing you must resort to "faking the bass" do not be ashamed of it, as it is the singer's fault for not handing you the music properly written and arranged in the proper key for his voice. Sometimes they will like it, provided you use the correct harmony.

Rule X. *Most important.* Never try to transpose more than a third lower, by reading in the treble clef. *It is too confusing.* To play a fourth lower, imagine the melody is written in the bass clef and play two notes higher; a fifth lower—only one note higher a sixth, as it is, reading it in the bass clef. To play one note higher than the original, which is the same as playing seven notes lower than the original, play one higher than the original, but in the *treble clef.*

By following the above rules and hints, you will be able to play easily any melody in eight different keys, which is quite sufficient for the average performer's needs.

Use these eight keys for your keynotes and you won't go wrong. They are: C, D, E-flat, F, G, A, A-flat and B-flat. They are within the reach of the average pianist's technique.

Lastly, keys in four, five, six or seven sharps and flats will never be missed by singers who ask you to transpose.

A Gymnasium Echo

By Rena I. Carver

A VERY frail-looking boy entered the convervatory. When he played it was with a mighty thump.

After a clear explanation of the difference between gymnasium work and piano playing, after a few weeks spent in freeing the playing mechanism and followed by the practice of these two simple exercises, he lost the punching-bag habit.

No. 1. Practice with the hand flat on the table. Use ¾ time and count slowly. Use each finger in turn. Let all other fingers rest quietly and lightly on the table. Drop the finger easily on the third count of every one measure and raise it gently on the third count of the next. Let the finger "drop" as if it were going down through the table.

No. 2. Now place the hand on the table with the fingers curved and the wrist resting on the table. Use ¾ time. Raise one finger. At count "4" tap the table with a quick staccato touch. Let the finger rebound high. Wait until count "4" of next measure to play again. Use each finger in turn. Keep the finger curved. Watch the up-action of the finger.

The Singers' Etude

Edited Monthly by Noted Specialists

Editor for April, ARTHUR L. MANCHESTER

Conductor of the Elmira Symphony Orchestra

The Task and Qualifications of the Teacher of Voice Culture

By Arthur L. Manchester

THE task of the teacher of voice culture presents itself in two aspects: first, the development of the voice, so that it is produced freely, and with proper quality and resonance; second, the application of the trained voice to actual singing in the interpretation of songs, arias, etc.

It is with the first aspect of the teacher's task that this article is concerned. For the present purpose, it is sufficient to say in regard to the second phase of the task, that it calls for a wide acquaintance with song literature and esthetic principles. Phrasing and interpretation, the use of the organs of speech in connection with tone production, distinct enunciation, diction and the use of tone color to emphasize the moods, the atmosphere, of song or aria are constituents of singing that are met at this stage of the work. None of these can be satisfactorily achieved until tone production is spontaneous and easy. This part of his work the teacher must have thought over, understanding thoroughly its details and its relationship to the fundamentals of tone production. He must know when to take it up, whether it is wise to anticipate any phase of it, and, finally, in it his own musicianship must be equal to all demands.

The Task

Upon the successful accomplishment of the first aspect of the task, known as the cultivation of the voice, depends the future career of the student as a singer. The slightest failure here will not only hamper, but too frequently, prevent the consummation of his aspirations. It bristles with difficulties, and demands from the teacher a comprehensive knowledge of the principles of tone production and of the physical mechanism involved. This knowledge must be fully assimilated, distinctly classified, and its manner of presentation clearly understood and worked out.

This transmission of vocal principles, and their practical application, involves powers of statement and ability to perceive the student's mental reception of them. Hence, to make his instruction effective, the teacher must not only know thoroughly and comprehensively what he would teach, but also be equally conversant with the mentality of the student and his personality. It is of vital importance that the mental attitude of the student, and the processes, by means of which he applies in practice the instruction he receives, be understood. This article is an attempt to analyze this aspect of the task, and to emphasize its most important features.

Simplicity and Complexity

The student of voice production is engaged in a work in which simplicity and complexity are curiously commingled. He is dealing with a mechanism which, through the peculiar powers of the organs of hearing, regulate gradations of tone and pitch of surprising range. In the matter of pitch, the voice, instantly responsive to the will, reproduces a series of tones varying through a range of two, or more, octaves, not only in the regular order of the scale, but also with facility and accuracy in small, wide intervals, as may be demanded by the melodic line. When it is remembered that the production of these pitches is caused by vibrations numbering hundreds to the second, and doubling in number with each octave, the remarkable power and responsiveness of the vocal organ becomes impressive. Realization, also, is had of the complications which may arise during the act of singing, when one considers the muscular activities—delicate, responsive, accurate, yet powerful—which are concerned in the control of a mechanism capable of performing such functions.

The student finds himself occupied with a physical organism, upon the successful management of which the production of these various pitches and the delivery of free, pure, properly resonated, tone depends. Muscles of body, throat and mouth are involved. Some of these are directly controlled by the will—while others, whose functions are of the greatest importance, are managed by indirection. He is performing a physical act in which power, delicacy of action, and certainty and quickness of response are absolutely essential.

This combined dictation of pitch and actual tone production proceeds from the will and must be so mastered that it becomes purely automatic and entirely free from mental or physical strain, leaving the mind entirely free for the culminating act of interpretation. There must be set up over this complex mental and physical activity a control that establishes poise, balance and spontaneous coöperation. It is only when this point is reached and maintained that ease of production and continuous mastery give to the act of singing a naturalness and spontaneity that impresses both singer and hearer with a sense of simplicity. And it is only when such perfection of control is reached and singing produces this impression of ease and naturalness, giving distinctness to enunciation, purity to vowel and consonant and the true timbre and expressive color to the tone, that singing becomes a real pleasure to singer and hearer.

Establish Right Ideals

It is with this complicated performance that the teacher of voice culture deals. He proposes to give to students whose ideals, powers of comprehension, mental processes and physical condition are of widely varying types such training as will enable them to master it. To achieve his purpose, he must establish right ideals, awaken and give keenness to powers of comprehension, develop controlling mental processes and overcome physical obstacles. His impartation of the requisite knowledge and his efforts to mental and physical mastery must be such as will bring about the coördination, poise, balance and automatic control that result in absence of effort and the freedom of voice that are the attributes of good singing. In the past, reliance was largely placed upon formulas of vocal exercises, imitation of the teacher's method of tone production and criticism of the student's efforts.

The decline in good singing, so notible for many years, is significant of the failure of this mode of procedure. Mechanical iteration of vocal exercises, even if persisted in, will not avail. Nor will imitation, by the student, of tone properly produced by the teacher, unsupported by understanding of reasons for wrong effort, be entirely satisfactory. Hearing these tones may assist the student to idealize them but it will not enable him to realize the particular point wherein he has failed in his own effort to produce them. Nor will a theoretical knowledge of the functions of the vocal organ and of methods "of placing the voice" be sufficient. A certain amount of such knowledge is undoubtedly essential, but unless this knowledge extends to the practical application of theories, there will be an abyssmal gulf between theoretical knowledge and actual singing. The truth of this was strongly impressed upon the writer recently. In several conversations with a singer, who had given an unusual amount of attention to voice production, a wide acquaintance with theories of tone production was indicated. These theories were explained with great definiteness. Tone placement was expounded and it was clear that a deal of reading and thought had been done with intelligence. Listening to this singer's exposition of the theory of good singing, one was led to believe that here was one who had grasped the details and surely must be above the average. An opportunity to hear this advocate of sound theory put into practice eventually came, and an astonishing disillusionment resulted. Worse singing, the writer has not heard in many a day. The whitest of white tones, an almost entire absence of color, a nerve-racking "wobble," resulting from forcing, and a painful lack of musical quality left the hearer dazed. The theory was unquestionably sound, its application left much to be desired. Something more than theory and simple reiteration of vocal formulae is necessary.

Knowledge must be transmuted into practice. The mind of the student must be reached in such way as to establish a connection between theory and practice, a mental control which brings obedience of muscle without friction and hesitation. Certain things must be comprehended, things that reach such comprehension only by coming into direct contact with the student's mind. Their nature, their cause, their effect upon the tone and how control over them is obtained must be clearly understood. These things are the mental and physical conditions incited by the act of tone production. They are as definite as the senses of touch or smell; they are accompanied by sensations which, although delicate, are equally as definite and can be classified and traced to their source. When these things are understood and made subservient to the will, they resolve themselves into a feeling of ease, mental and physical poise and a sense of freedom from mental and physical strain. Then tone is produced with confidence and is responsive to the will of the singer.

Instantaneous Perception

Unfortunately, it is extremely hard for the inexperienced student to correctly gauge these conditions. As in the case of the singer just alluded to, he may have acquainted himself with the theory but in the application conditions arise many of which are unperceived, while the cause and effect of those that are recognized he is unable to define. Conditions whose cause is not discovered are certain to remain and if they are such as to interfere with the free flow of the tone they will be hindrances to good singing. The student must have a clear and instantaneous perception of the mental and physical conditions evolved in the physical act of singing. The relationship of these physical acts to the conditions set up by them must be understood, as must, also, their effect upon the tone. The singer's purpose is too often defeated because wrongly directed effort prevents the delicate adjustment of the exquisitely sensitive muscles which coöperate in tone production. Illustration of wrongly directed effort is seen in attempts to produce pitch. The muscles of the larynx should act unconsciously to the singer, adjusting themselves automatically in response to the mandate of the will as expressed through the medium of the breath. Yet, in this very act of tuning the voice occurs a most flagrant instance of wrongly directed physical effort. By stiffening the jaw and tongue and contracting the throat the student seeks to aid the larynx, thereby setting up a condition which defeats the very thing he is trying to do.

The manner in which many singers use the breath is a further illustration of this truth. Breath control is established by direct action of the will on certain muscles which are exerted with considerable power. The muscles thus concerned are definitely located and the action should be confined to them but, through misapprehension, or from some other cause, this action is extended upward to the upper chest, throat and jaw, interfering with the larynx, disturbing its adjustment, and also bringing about a condition that interferes with the resonating of the tone and seriously deteriorates tonal quality. Here, again is an instance of wrongly directed effort which makes freedom of tone impossible. No amount of theory, explanation of the difficulty or illustration with the voice of the teacher will make clear the fault, enabling him to overcome it, until he has been taught to perceive and understand the physical sensations which accompany both right and wrong efforts to control breath.

Definite Concepts

All this leads to the statement that the student must be given certain definite concepts which are as distinct in his mind as the mental pictures he is able to call up after continued, minute and thoughtful observation of a landscape or of some painting or sculpture that has interested him. He must have a tonal concept which causes him to hear mentally a truly pure, flowing, beautiful tone. This concept must be so strongly developed that it dominates his estimate of tone so that any divergence from it is instantly recognized. This constitutes the goal toward which his vocal efforts are directed. But this tonal concept once established, he must be given other concepts equally clear and as fully developed. These are physical concepts, mental recognition of sensations, right and wrong, which arise while he is endeavoring to reach the tonal goal. He must be taught to perceive them; he must know what causes them, and how; he must be able to trace them to their source and understand their relationship to the kind of tone that results from them. If they are wrong he must know how to eliminate them. If they are right he must become so familiar with them that they dominate his mental efforts to such an extent that the slightest departure from them is instantly registered on his consciousness. And, finally, he must learn how to establish them as automatic processes needing only the impulse of his will to function promptly and correctly. Here is presented the hardest part of the teacher's task. He must convert abstract theories into concrete mental and physical sensations. To accomplish this he must appeal to the student's mind more than to his ear.

Every item of his own knowledge, both theoretical and practical, must be shaped and presented in such manner as to reach the inner understanding of the student. He must, himself, have these concepts so clearly established that his presentation of them is clear and penetrating. With the majority of students this is no easy task. In no branch of instruction does the teacher feel the exterior nature of his position more forcibly than in attempting to develop a voice. It is astonishing, and oftentimes disheartening, how incapable even intelligent students are of recognizing muscular conditions in throat, mouth and body that seem to be shouting aloud for recognition. Faulty efforts which, through long use, have become habits not only seem to be unremovable, but also seem to have so effectually deadened the consciousness as to be unrecognizable. The writer is now working with a student who has been prominent as a singer for some years. The voice is an unusually good one. The projection of soft tones, however, is practically impossible; they lose quality and do not carry. When full voice is attempted the tones become harsh and pinched. The fault is clearly to be defined, yet it has been extremely hard to get the student to recognize it.

Comprehension of tone production, and the correct association with it of the natural physical activity, is an act of the student's mind in which the intuitive and reflective faculties interpret the true meaning and purpose of the instruction and exercises given by the teacher, and the interpretation is right or wrong according to the understanding of the pupil. The thing resolves itself into a question of the mental attitude of the pupil and this, all too frequently, is separated from the intention of the teacher by a desert of misconception over which it is very hard to pass. In very large measure the trouble is intensified because the student judges his efforts by results without perceiving their cause and tracing their cause to its source. He listens to his tone, making it the basis of his criticism—which is good so far as it goes—and regrets it undeavoring to remove the restrictions that hamper him, overlooking the fact that this tone is the result of preexisting activities that have set up conditions which must be corrected before the tone itself will be pure, flowing and beautiful. His mind, concentrated on the act of hearing, is untouched by physical conditions which make correct tone impossible. He may iterate and reiterate a vocal exercise but these conditions will persist in foiling his purpose until he perceives them and their relation to the tone he is making and, removing them, establishes those that infallibly accompany beautiful tone.

Tone a Product

Tone is a product, and unless the student knows practically what enters into its production, is able to distinguish between the product and its cause, understands the effect upon it of any modification of these causes and knows how to bring about and control these modifications, his efforts to cultivate his voice will not result satisfactorily. This knowledge must precede, as well as accompany, his singing of tone studies. Illustrative of this truth is the effect of breath action. The act of breathing is begun before the actual production of tone, and accompanies it determining its character and resonance. The manner in which breath is taken and delivered to the vocal cords sets up conditions of stiffness of jaw, tongue and throat and of pressure at the larnyx, should the physical effort be misdirected, or one of freedom and ease if it be properly done. These conditions are distinct in character and are definitely located. If the mind be concentrated upon listening to the tone, they will be ignored, the relation to the tone will be unperceived and they will go uncorrected, and no matter how earnestly and persistently the student repeat the process no progress toward correct tone production will be made.

The Acquired Qualifications

This resume of the task of the teacher of voice culture reveals the necessity of thorough preparation and a comprehensive and fully defined knowledge of the vocal art and its methods of practical application. It also shows that there are certain personal qualifications necessary, which should be cultivated to the fullest extent. These personal and acquired qualifications react upon each other, a full measure of success being unattainable if any be lacking or undeveloped. To perfect those that can be acquired demands patient study, close observation and the training that comes only through experience. The development of these qualities rests on a fundamental knowledge of tone quality, the physiology of the voice and of principles of tone production. Each phase of this fundamental knowledge should be given thorough study. Its various points should be analyzed and fully classified and combined in a logical system. This system should be tested, until its reliability and adaptation to its purpose are thoroughly demonstrated. This basic knowledge acquired and ready for use, its manner of presentation to the student must be mastered. This is a most important qualification of the efficient teacher. It is both personal and acquired. It is interwoven with his own completely assimilated knowledge of the subject and his power to put himself in the place of the student, viewing each phase of the work from the student's standpoint and realizing the obstacles to successful accomplishment as the student realizes them. More will be said about this later.

The first item of fundamental knowledge of which the teacher must be absolutely sure is a tonal concept that is irreproachable. His conception of what constitutes a pure, beautiful, flowing, resonant tone should be beyond question. If the product of his work with his pupils is to be tone of this character—and it cannot be questioned that it should be—it is certain that his ideal tone must be a beautiful one, properly produced. It is a trite, but true, saying that a stream cannot rise above its source, and it is equally true that the student will not sing with a tone better than that conceived by his teacher. This tonal concept so established that it dominates the teacher's efforts, a knowledge of the physiology of its production becomes essential. This includes an understanding of underlying principles of tone production, of every detail of breath control, phonation and resonance. It locates each of the muscles concerned, understands their form of activity, their functions and their coördination in the act of singing. These muscles—of breathing, jaw, tongue, mouth and throat—should have detailed study, and their combined use be well understood. The sensations accompanying their activity, the effect of over- or under-exertion of any one, or of any group, must be realized and traced to its source.

The effective use of this fundamental knowledge in teaching is dependent upon a qualification whose vital importance cannot be overestimated. The teacher must have an ear trained to the most acute, discriminating and critical hearing of tone. His ear should report to him with absolute accuracy the quality of the tone. The slightest variation from the ideal tone should be recognized instantly, and without doubt. Such hearing of tone will include the recognition of every muscular action participating in the act of production. Its influence on the tone,

its degree of coöperation, and whether it be right or wrong, should be infallibly perceived. The participation of any muscle that should be in a state of passive relaxation should be revealed. Herein, the attitude of the teacher differs from that of the student. While the student should concentrate his attention on the perception of sensations, the teacher's concentration should be on discriminating and accurate hearing. The student judges his efforts by sensation; the teacher's estimate is based on the product, the tone itself, and it is his ear alone that can report the product, his knowledge and experience enabling him to make the proper deductions regarding the manner of production.

This ability to hear accurately, and inclusively, results from a naturally acute ear, developed by long training and close and intelligent listening, which acts as the connecting link between knowledge of the mechanics of tone production and their practical application in singing. Much of the bad singing done by ambitious students can be traced to the inability of the teacher to hear correctly, and when to this is added a defective conception of tone, the evil increases. The failure of the teacher to hear accurately leaves faults of production which inevitably grow worse. No amount of theoretical knowledge, or high standard of tonal conception, will suffice if the teacher be not able to perceive, in hearing, tonal deficiencies, and be able to trace them to their source. The student, in his early study, while always listening for the ideal tone, should depend upon physical precepts, training himself to recognize sensations, to classify them and their relationship to the tone he is producing, basing his conclusions on an accurate knowledge of conditions imparted by the teacher. On the other hand, the teacher gauges the student's endeavors by what his ear reports. The subtle shades of quality resulting from slightly differing muscle action of jaw, root of the tongue, the tongue itself, the roof of the mouth, the walls of the throat, and from even a slightly wrong delivery of breath to the vocal cords—the root of a greater part of vocal evils—are not easy to discern. Yet, in training a voice that shall be pure and even in quality throughout its entire compass, and be easily produced and controlled and resonated, these slight variations of muscular condition must proclaim themselves to the teacher very clearly through the medium of his ear.

Mental Control

The teacher must be a practical psychologist. He must understand the mental characteristics of his pupil. He must be able to direct his pupil's thinking. To do this successfully he must be able to view the whole matter from the standpoint of the student, becoming for the time student rather than teacher. He must reach, with his instruction, the interior light of the student's mind, placing therein concrete precepts of the tonal and physical acts involved in voice production. He must influence the mental processes of the student, causing them to master the complicated details of breathing, pitch-making, placing the voice and resonating the tone until complexity becomes simplicity and every phase of the act is regulated by a single fundamental, all-embracing principle of mental control which governs each detail, uniting it in a smoothly working, completely coördinated whole.

To this combination of comprehensive knowledge, psychological sympathy and acute aural perception must be added powers of explanation, description and illustration. The principles, and details of tone production must be presented in logical order and with sufficient—but not over—fulness to make clear those things the student should know without confusion and vague theorizing. Ability to diagnose the condition and needs of each student, resulting from keen analysis, and, to carry the medical allusion a little further, to prescribe correctly for the vocal ills revealed in the attempts of the student is an essential qualification.

Personal

The efficient use of these acquired qualifications is greatly influenced by personal characteristics. These may well be called natural. They can be disposed of here briefly, for certainly the thoughtful reader has already concluded that to develop the qualifications described, natural aptitude is needed. It will be readily inferred that the teacher of voice culture must possess certain intellectual qualities. He must have a mind fitted to gather the facts on which his vocal knowledge is founded, to properly collate them, analyzing, classifying and deducing principles on which to base methods of instruction. He must be imaginative, for it is this faculty that gathers together the material for his scientific handling of the subject, holding before him a model to be copied. Imagination also is the faculty that enables him to put himself in the student's place understanding as does the student, misunderstanding as the student misunderstands and feeling as the student feels. Sympathetic imagination is the connecting link between student and teacher. Constructive, or creative imagination, drawing upon memory, seizing stray concepts and submitting them to the judgment, combines them into form for effectual use. Enthusiasm, inspiring to persistent effort and investing the work of preparation and instruction with perennial interest, is a qualification that should never be lacking.

The teacher of voice culture undertakes a work which includes instruction, providing necessary knowledge, the development of the student's mind, insuring intelligent use of knowledge, and the training of the body by constant and well directed use to perform the functions in singing, thereby adding skill to the student's equipment. It is a work of no small proportions and preparation for it should be thorough.

A Modern Fable

By Sidney Bushell

THERE was once an Amateur Singer who had a *Fine Voice* of which he was *Inordinately Proud*. No concert was complete without *Him*. He was the *Vocal Lion* of the *Place*.

A concert was arranged by *The Ladies of the Town*, in which *He* was to take a *Prominent Part*. So he *Practiced* with *Enthusiasm*, being anxious to *Add More Laurels to his Brow*.

On the evening of the day before the *Concert* was to take place there arrived, on a visit to one of THE Ladies of the Town, a *Singer*. He was in the *Red Seal Class*, and consented to help them out, seeing that the performance was for *Charitable Purposes*.

Next day, *The Man with the Fine Voice* happened along while this friend was trying over his number for THE Evening. Whereupon the *Vocal Lion* went straight home and 'phoned *The Concert Committee* that it would have to *Take His Name off the Programme* as he was unable to sing, owing to a suddenly developed *Bad Cold*.

This teaches us that an *Amateur Singer* may suffer from *Professional Jealousy*.

Gounod's "Faust"

While general statements are dangerous, it might be safe to say that the most popular opera during the last twenty-five or fifty years was either Verdi's *Il Trovatore* or Gounod's *Faust*. Most people seem to regard the French opera as a much more modern work. There is, however, a difference of only six years between them. *Trovatore* had its *premiere* in Rome in 1853 and *Faust* in Paris in 1859.

The *Faust* legend, like *Hamlet*, has a literature of its own. Dr. Faust, or Dr. Faustus, was, according to many writers, a real personage. He was a wandering magician, who, after receiving his education at the University of Cracow, chose the black art as his calling and went about bewildering people with his magic, at the same time acquiring the customary necromancer's reputation of having business connections with Lucifer et Cie. Luther, Melancthon and others refer to his spells; and it was not long before he created enough of an atmosphere of superstition to make him a fit subject for mediæval literature.

The first *Faust* play came from the pen of that remarkable English dramatist, Christopher Marlowe, in 1593. Thereafter, it seemed to be the ambition of poets and playwrights to attempt a *Faust* very much as young composers feel it necessary to write at least one lullaby. Not until Goethe with his serious philosophical inclination and his fine poetic feeling, encompassed the subject, was there any production upon this theme occupying a supreme place. Goethe was responsible for the love story, without which the opera would be inconceivable.

Jules Barbier and Michel Carré were the librettists of Gounod's work. It seemed ill-fated at the start because, while the composition was under way, they learned that a huge melodramatic production of the *Faust* subject was in preparation at a leading Paris theatre; and, accordingly, the opera was abandoned for the time. Finally, when the score was complete and rehearsals commenced, there was so much difficulty in securing a suitable *Faust* that Gounod thought of doing the part himself. However, a tenor was found in time. While the opera was not hailed as a huge success at the start, it is said that since its first production it has been given nearly 2,000 times in Paris alone.

Readers of these notes are asked to refer to the previously published notes upon Boito's *Mefistofele*, in which reference was made to the numerous other musical settings of the same subject. While *Mefistofele* is a remarkable indication of its composer's technic in musical composition, as well as an astonishing presentation of modern Italian opera, it is not to be compared with the Gounod work from the point of charming tunes with a wide appeal to the general public. Gounod in his *Faust* has written some of the most luscious melodies ever penned. While the modernist may hail some of them as trite and mawkish, why, if you please, since Gounod's time has crowded so many charm tunes into three hours of opera?

The opera was done for the first time in America in 1863, under the baton of Max Maretzek, who was also the impresario. The *Marguerita* was Clara Louise Kellogg. Among the many famous *Marguerites* have been Patti, Nilson, Eames, Nordica, Melba and Farrar.

One indication of the remarkable tunefulness of the work is shown by the fact that so many talking machine records of the opera have been made that it is possible to hear the opera complete in this fashion, save for a few unimportant bits.

The Story of "Faust"

The plot of the opera is an outgrowth of one of the mystical legends of the Middle-Ages, resting largely on their belief in the sorcery of the Evil One.

Act I, Scene I. Dr. Faust's study. *Faust*, in senile weakness, dreams of youth and beauty. Filled with rage at the sight of human happiness, he curses things earthly and calls on Satan for help. *Mephistopheles* appears as a young gallant. A compact is signed by which *Faust* receives youth and love in return for his soul.

Act I, Scene II. A Kermesse in a public square. *Valentine*, preparing to depart to war, leaves his sister, *Marguerite* to the care of *Dame Martha*. *Mephistopheles* strikes fire from the fountain into his cup and proposes a health to *Marguerite*. *Valentine*, resenting the insult, finds his sword broken in his hand. The Evil One recognized, the soldiers overcome his power by presenting the hilts of their swords in the form of a cross.

Act II. Marguerite's Garden. *Siebel*, to test the curse of Act II, leaves a message for *Marguerite* in the form of flowers. *Mephistopheles* leaves in their stead a casket of rare jewels. By his art *Mephistopheles* leads *Marguerite* to surrender to the wooing of *Faust*.

Act III, Scene I. In a cathedral. *Marguerite* laments her fate, while *Mephistopheles* appears and taunts her.

Act III, Scene II. A Square in front of the Cathedral. The soldiers return victorious. *Valentine* seeks *Marguerite*, hears *Mephistopheles* singing an infernal serenade, challenges him, is killed, and dies cursing *Marguerite*.

Act IV, Scene I. The Brocken. A chorus of infernal voices; *Mephistopheles* urging *Faust* on. The Scene suddenly changes to a hall of pagan enchantment and back again to the brocken. An apparition of *Marguerite* is seen. Another change and *Marguerite* lies dying in her prison cell. *Faust* and *Mephistopheles* enter. *Faust* pleading with *Marguerite* to flee, *Mephistopheles* urging him to leave. *Angels* announce the Salvation of *Marguerite*, *Mephistopheles* at the same time dragging *Faust* down to a fiery abyss.

The Organist's Etude

Edited by Noted Specialists

Edited for April by PHILIP H. GOEPP

Organ and Choir

By Philip H. Goepp

Too often, with an intense desire for ideal success, we neglect the obvious, the apparently easy elements. We may defeat our purpose by strenuously striving in a difficult line that may never reach its goal, and may fail where inferior ability succeeds.

Perhaps no profession needs this warning more than that of the organist. He must reach, not the musical critic, not an audience of highly trained amateurs, but an audience of an average musical perception, assembled for worship.

It is not enough to say that the taste must be raised and the congregation trained to enjoy the best music. For the main purpose of a service is, after all, not musical education but religious edification.

A special instance of the obvious, though often neglected element of the service is the *Hymn*. On the whole it may be said that good hymn-playing is probably the most difficult part of an organist's program. Above all is needed a sense of rhythm, that may constantly be improved. There is an inspiration for rhythm, as for melody or harmony. With this sense of rhythm must come just the right humoring of the congregation at the cadences,—another element of true leadership.

As to the pace of a hymn, the finest kind of perception is needed. The intimate feeling of one hymn may be killed by too great speed, the magic and secret charm of another lost by dragging.

An excellent thing to remember is that hymns are not music to be performed before an audience. The whole duty of the choir and organist is to stir the worshippers into joining their song. The more refined, not to say sentimental, the interpretation of a choir, the more the congregation is tempted to listen with closed lips.

An effective way, even for a well-appointed choir, is to sing at least some of the verses in unison. It makes a splendidly clear outlining of the tune and invites every one,—man, woman and child, to join in the singing. It will discourage the ugly growling of uncertain basses and the straining of ambitious tenors. And the organ may then swell out in strong volume in new harmony and added counterpoint, with stirring effect.

After all the fine part singing of a hymn by a choir is or ought to be lost on a congregation. One cannot both sing and listen. And the organ cannot peal forth its diapasons without smothering the inner voices.

Highly important is the precise attack of each verse together with the sustained steady motion, save a possible retarding in the final line.

A common, a very "common" way of starting each verse is a preliminary note or a rolling chord of the organ. Much better than such stereotyped mannerism is the concerted counting by the choir of a bar, or sometimes a bar and a half, between the verses. The gain is a natural leading of the choir, supported, not dragged along by the organ.

In teaching, organists are prone to neglect the matter of hymns. A pupil may perform his perfect recital—program of Bach and the French school, and yet fail at his first trial by a faulty playing of hymns. In a way, it cannot be taught, because we cannot command a congregation during the lesson. Yet it is a prime duty of the teacher to do all he can to instill in the pupil the art of hymn playing.

To return once more to the main point, the power of leading a congregation lies primarily not in the organ, but in the choir. The organ is distinctively an accompanying instrument by reason of its lack of perceptive quality.

The magic, the captivation of the perfect rhythm,—reams could be written of its pervading need in every branch of music. The besetting sin of singers, and therefore of choirs, is dragging. The temptation is ever strong to prolong the note and lose the motion. Yet a slight hesitation in the attack by one of the four voices will break the spell of the rhythm. And here we strike the difficulty of right retarding. We have all heard of the canny choirmaster's direction: "When you see a 'retard', sing faster." A "retard" must begin gently and almost imperceptibly, leaving room for the full effect. You cannot begin too slowly and then make up by singing faster—before the "retard" is completed.

Importance of Rhythm

Much may be said about the actual pace of choral effect. Here the real inspiration of the choirmaster comes into play. A slight excess will be fatal; a lack of speed will defeat the charm.

In Berthold Tours' Easter anthem, "God hath appointed a day," the final chorus is overwhelmingly impressive, if taken at the right pace. In many of the charming carols that have been lately revived, or composed in the ancient style, the naive effect depends upon an almost dancing measure.

A certain courage is required of us church-musicians in responding to the demand of the composer. There is a kind of pall that overhangs much of church-music. As Shakespeare has it, "the native hue of resolution is tickled o'er with the pale cast of thought."

It is strange how we humans begin life with a natural sense of motion in childhood, and then love it in a kind of self-sophistication. Here rhythm is a good deal like innocence. On the other hand, a complete sense of rhythm, in slow motion as well as fast, is late in being acquired. Children quite lack the feeling for regular slow motion. It is one of the first fruits of a musician's life: this perception of the beauty of a tranquil rhythm.

A discourse on the organ could not end without a word on the subject of the program. One of the many endless disputes in the field of music concerns the performance of secular works in church. Perhaps a quick solution may be found by questioning the meaning of the word "secular." In a sense, through the centuries all religion and all worship have been growing more secular. The secular world traditionally included all that lay outside the dogmas of the church. These in themselves have undergone a constant process of broadening, or elimination. The introduction of the *Chorale*, by Luther, was a kind of secularization. And fittingly, the music of this form was often drawn from the realm of profane song. Indeed, this was a kind of repetition of history, "for in the early centuries it was the practice of the Church to use the tune of a well-known folk-song as the main theme of the Mass."

Program of the Organist

Today, hardly any worshipping Christian would care to mark a strict separation of the realm of religion from that of poetry. Religion can no longer be confined within the walls of a church. Many of the classic tragedies, and even comedies, are as religious in essence as sermons or constructed prayers. So it is with church music. What can be more religious than the great Andantes of Beethoven, or some of the songs of Schubert? When one considers that many worshippers throughout the length and breadth of our country hear no music, save in church, it seems a cruel wrong to deny them a hearing of these great elemental melodies. On the other hand, it is of the highest moment, in a true sense, that a false note shall not jar upon the mood of worship. Strangely, it is here the elusive, indescribable element that counts for most; as in great emergencies where the wrong word may mar a promising conclusion. As in other phases of public assemblage, it is a certain temper of rare feeling that crowns and completes a memorable service. Here the organist must feel his responsibility. Many a melody of a master will give a more fitting touch than some stated piece for the organ, with however appropriate a title.

Some people are more sensitive than others to the moods of music. It is a matter beyond reasoning a definition. The moods of music are too infinite and subtle to be catalogued. For a mere example—after a stirring sermon that rises to a lofty plane of contemplation, it would seem to the writer impossible to play such music as a Nocturne of Chopin or the Andante of Tschaikowsky's *5th Symphony*; while the crowning moment might be given with the prayerful Andante from Beethoven's *Appassionata Sonata*.

A very wonderful series of melodies can be culled by the organist of broad culture, from the music of the masters, of which the following are typical instances: Of Schubert, the main melody of the *Symphony in C*; the whole of the slow movement of the *Unfinished Symphony*; the main melody of the *Impromptu in G-flat*, and of the *Impromptu in A-flat, Op. 142*. Wonderfully expressive of a religious mood is the *Allegretto* of Beethoven's *7th Symphony*, as is the kindred melody of Schubert's *"Death and the Maiden."* In the above-mentioned *Impromptu in G-flat*, the rhythm can easily be played more simply (in triplet quarters instead of eighths) without a loss of effect. Strikingly beautiful is Beethoven's *Andante* from the *7th Trio*, or, for a modern work, the main melody of the *Andante* of Grieg's *Concerto* for the piano. The Andante of Mendelssohn's piano *Concerto in G-minor* is a favorite piece with the writer for playing during the offertory.

To be quite frank, in the Postlude there is a natural recess from the tension of the service. Here there is no reason why the organist may not vary the music of Bach and Mendelssohn and the French school with orchestral numbers, which he may arrange himself, or even play from the score. In his individual arrangement, the ambitious student will find a wonderful spur and play for his sense of color, and for a certain musicianly resourcefulness. Experience shows that many a student who may be slow in the academic routine of composition, will take a sudden stride when roused by a problem that appeals to his own initiative. To cite merely two examples, a student will find stirring and grateful subjects in the *Sakuntala Overture* of Goldmark, and the *Finlandia*, of Sibelius.

Organ Music and How to Choose It

By Edwin H. Pierce

In churches worthy of the name and I do not refer to any one denomination, although there are certain pre-eminent in this respect, the communicants regard even the church building as a holy place, where they may, as perhaps nowhere else, realize the presence of God. They wish all the surroundings and conditions to minister to this end, including the architecture, the ornaments, their own deportment while present, and above all, the music. This demands music of particular type, sharply distinguished from that in use for secular purposes. Its original basis was the ancient "Gregorian tones," and in early ages it was even distinguished by its style of counterpoint, the "chord of 6-4 on the dominant," for instance, being tabooed as too worldly. While it would be a pedantic anachronism to insist on these particular rules at the present day, the spirit of the requirements remains the same, even though the technical method has changed. The great and central point of the service is not the sermon, but the Sacrament, called in both the Anglican and Roman Church, "Holy Communion." To dignify and worthily embellish this, is the true and greatest function of church music. The remainder of the music should never on any account be allowed to overshadow or be out of keeping with it. Just as an artist in painting a picture, after noting where the strongest high lights were to be, would be careful not to kill their effect by too great brightness elsewhere.

We note with astonishment that one writer in a past issue allows himself to speak in a slighting manner of what he calls the "Offertory," which he defines as "dropping coins on a collection plate," and as being "too silly to merit serious consideration." He recommends the use of a waltz, as suitable music. I have indeed heard a waltz used during a collection taken up to buy flowers to send to a sick brother in a fraternal organization, and the effect was very pleasing, but to use it in a church would be the height of impropriety. The collection of the alms is an integral and essential part of the ritual of the Sacrament, and has a symbolic significance on which I shall not enlarge here, except to remind us that they are presented at the Altar as an offering to God. If any of the congregation are "soured by the necessity of giving," it simply shows that they have no business to be present. "The Lord loveth a cheerful giver." Incidentally, I have noticed that those religious societies which have cut out all the beautiful sacramental ritual, always seem to have a much harder time to secure liberal giving from their own members, and are reduced to all sorts of humiliating and irregular devices to extract money.

In the matter of ministers who, as a writer complains, try to domineer over organists, there may be some who are occasionally arbitrary and notional, but on the whole an organist cannot do better than to follow the suggestions of the minister, if only on the score of an artistic *ensemble* of effect; for the minister knows what is to be the nature of his sermon, and what mood it will be desirable to create in his listeners. If the minister and the organist work together as a unit, the whole service will be coherent and well-balanced in form, following out the principles of Wagner as illustrated in his music-dramas—a union of the arts, not a piece-meal assembly of fragments.

That the musical portion of a service should be beautiful, I wholly agree, but should it be a sensual and worldly beauty, or one spiritual and uplifting?

The Record of an Organist

By Philip H. Goepp

It is a part of human experience that praise of the performer does not always run with the enjoyment of the performance. How many of us, gazing at great cathedrals, know anything of the designers?

As far as dynamic sound is concerned, the organist is a potent factor in the service, yet he dwells somewhere in a special obscurity of his own. Probably few of the worshippers enter into the mysteries of his musical utterance; perhaps too few lend a discerning ear, in either sense of the true critic.

It is an important matter for the future of the church, this just appreciation of the choir and organist. And besides the right musical performance, we must insist on the element of sincere devotion. We cannot, for instance, centre our worship on the sermon, and view the organ music as a kind of light interlude. We must withhold from our organist the temptation to dazzle or amuse us with some brilliant bit of virtuosity. The two things go hand-in-hand: the response to worshipful music and the rejection of the purely frivolous.

Such thoughts are stirred by a remarkable record that has been printed, of the organ music prepared at services and recitals by an organist in a Unitarian church, George M. Brewer, F.A.G.O., from September, 1912, to June, 1920, organist Church of the Messiah, Montreal, Canada.

Probably nowhere else could be found such a list of the best organ music. For there is all the difference in the world between a publisher's catalogue and the record of actual personal performance. Alone as a comprehensive list, it is of rare value, in the broad range from earliest masters to the latest modern work.

Here are names which we usually see only in the historical index; pioneers in the art of organ music like Buxtehude and Frescobaldi, of the seventeenth century, with their ancient ricercares and canzonas, forerunners of the fugue. Of the great Bach, there are of course the master-works, and a wonderful list of the choral preludes that are too little known out of Germany. Just one work is absent, the "Prelude and Fugue in A-minor," as if to fall short of absolute completeness. Handel has almost a page, with six concertos and a goodly number of transcribed choruses and overtures. But the list is equally distinguished for modern, as for ancient art. To be sure, César Franck in these days of bewildering novelty is hardly modern any longer. With his deeply religious vein, he is clearly the greatest composer for the organ since Mendelssohn. And here Mr. Brewer leads the way with a generous group that includes the "Pièce Héroique" and the "Grande Pièce Symphonique."

Among the later moderns we are thinking rather of Reger, who has been called (in Germany) the Bach of the New Testament. No one but an organist could have an inkling of the devotion needed for the mastery of these listed works of the German contrapuntist. There are almost a score of pieces of Karg-Elert, the Dane, dreamer of ravishing latent harmonies.

Between the ancient and the moderns is a splendid group of the French school: a whole page of symphonies of Widor; a like list of the works of Dubois. Mendelssohn, of course, is there with all his sonatas; and Rheinberger, who is too much neglected, is not omitted. A part of the record may stir some question, or even criticism: the secular music transcribed for the organ. Prominent here are many excerpts from Debussy; a prelude from Charpentier's opera, "Louise"; piano pieces of MacDowell; many numbers from Wagner; even a strain from Stravinsky's brilliant "Bird of Fire."

In answer to a somewhat insistent professional protest, it must be said that all of religious instrumental music is not contained in the catalogue of organ music. Unitarians believe that the best thoughts of men are truly religious, and so it is fitting that the greatest melodic inspirations should be played in the service of the church. The suggestion may be ventured that here we could wish for more of the music of Beethoven, Mozart, Schubert, Schumann, and Brahms. Our own criticism, therefore, is that Mr. Brewer in one sense does not go far enough. We might differ in the secular numbers selected. We should certainly like to hear him play the Debussy pieces—in particular, "The Sunken Cathedral." But with so generous a provision, it is ungracious to cry for more.

In conclusion, it is the element of personal sanction that gives a striking value to Mr. Brewer's list. It is one thing, to suggest what might be played, and quite another, to point to the performances. In printing this record, Mr. Brewer has rendered a great service to organists and the cause of good organ-playing. To the lay-worshipper it must be a revelation of faithful devotion and choral scholarship.

Comments from Pleased Patrons

The First Twelve Weeks at the Piano, by R. C. Schirmer, contains a very useful material for young students.—C. G. Specht, Pennsylvania.

Hill-weirds and Farmers is delightful from beginning to end.—E. M. Forster, Newfoundland.

The Standard History of Music has been used in my history class since it first appeared. My pupils never seem to get tired of it.—L. F. Koehler, Missouri.

Your advance publication offers are in every way desirable. It is a great privilege to secure such excellent music at so small an expense.—Mrs. C. L. Flint, Massachusetts.

The American Organist is a splendid collection.—William Smithson, Mus. Bac., Quebec.

The Paul Wachs Album will be universally appreciated.—Werner E. Wittich, Iowa.

Popular Repertoire is the finest violin book of its kind I have ever seen.—Gabriel Burda, Pennsylvania.

Birthday Jewels are melodious and valuable technically in gaining independence of the hands.—Laelius Kraus, Wisconsin.

The Beginner's Harmony, by P. W. Orem is very clear.—D. U. Wilkes, Oregon.

I received the little play *In Santa Claus Land* and find it just the right kind of a play for our Sunday-school Christmas program.—Lillie Tomey, Iowa.

Has Your Daily Paper a Music Page?

By Marcus A. Hackney

THE larger metropolitan newspapers have long been accustomed to employ professional musical critics to report and comment on musical events. Of late many papers, even in the smaller cities, have begun to feature a music page or a music column, either daily or weekly. The growing interest of the public in musical matters warranted the opinion that it added to the value and favored the circulation; the chief difficulty was, in the absence of professional writers on the subject, to obtain proper and readable "copy."

The present writer learned of some cases where a progressive and public-spirited music teacher took the initiative and made an acceptable proposition to conduct such a department, taking his pay in the indirect but very valuable advertising which came to him through his activity. To be frank, he had in mind the possibility of doing some such thing himself in the near future while he promiscuitated he was "beaten to it" most unexpectedly, but by no means disagreeably, by a young man already employed by one of the local papers in the capacity of collector. This man was not a musician or even a reporter, he had never written anything, and didn't think he could; his chief idea was to make the advertising cards of all the reputable teachers, place them together on one weekly page, and fill up the rest of the page with reading matter on musical topics, either of a general character or of timely local interest. Although the immediate response from the music teachers was less unanimous than he had hoped, both as regards advertising and contributions, yet from this humble beginning the page has grown steadily in interest and importance until now, after some three months, it is already a valuable and influential feature of the musical life of the city.

I have before me last week's page; it contains two articles by local teachers, both being answers in a somewhat spirited vein to a very iconoclastic article contributed the week before by some unknown Philistine who signed himself "Lowbrow," and who wrote in defense of the vulgar popular songs of the day as compared to those in a classic style, particularly by American composers. It also contains an article by Julia Claussen on the use of operatic selections in song recitals (reprinted from *Musical America*). Previous issues have used several articles reprinted by permission from THE ETUDE. In another column are printed several questions, including some relative to Irish Bards, which were sent in to the editor, and which he, not feeling himself qualified to answer, decided to hand over to the local contributors. Around this varied reading matter are grouped the modest cards of some dozen local teachers of music, representing piano, organ, violin, harp and voice, while the remainder of the page is filled with the larger advertisements of music stores, violin makers, dealers in phonograph records, and so forth. This is a fair sample of the page as it appears from week to week, but I am told that new features are in prospect—among others, one teacher has offered a small prize to his pupils for the best essay on some musical topic, to be printed on the page in question.

At the meetings of our local music teachers' club—pardon me, the "Musical Art Society"—for such is its somewhat ambitious name—I find the "music page" quite a lively topic of conversation.

What has been done in one city may be done in another. Have any of your local papers a music page?

How Puccini Lived La Vie de Bohème

POSSIBLY the secret of the success of *La Bohème* may be found in the fact that Puccini himself played a part in real life not unlike the famous characters in the Henri Murger novel. Indeed, Puccini was so poor that he was dependent upon charity and actually received an allowance of about twenty dollars a month from the Congregation of Charity at Rome. The following fascinating story comes from an excellent biography by Wakeling Dry.

"The sum used to come in a registered letter on a certain day, and he and his companions usually had to suffer the landlord to open it and deduct, first, his share for the rent. Many were the scenes they had with this worthy possessor of real estate. He had forbidden them to cook in the room, and even with the marvellously cheap restaurants, where at least the one national dish of spaghettii could be indulged in for the merest trifle, our group of young strugglers found it even cheaper to do their cooking at home. As the hour of a meal drew near, the landlord used to go into the next room, or prowl about the landing, to listen and to smell. The usual stratagem was to place the spirit lamp on the table and over it a dish in which to cook eggs. When the frizzling began, the others would call out to Puccini to play like the very devil," and going over to the piano he would start on some wild strains which stopped when the modest omelette—two eggs between three—was ready to turn out.

"The material for firing was another source of expense. Their modest order did not warrant the coal-merchant sending up five flights of stairs to deliver it in whatever receptacle took the place of the usual cellar: so Michael Puccini, the brother, used to dress up in his best clothes, including a valuable relic in the shape of a "pot-hat," and take with him a blackbag. The others said, 'Good-bye, hon voyage' with some effusion on the door-step to let the neighbours imagine he was going away for a visit; and off Michael would go, to return in the dusk with the bag full of coal."

Merrily We Trip Along

By Marjorie Gleyre Lachmund

"YES, Miss Blank, I always make that mistake," says the pupil complacently to her patient teacher.

Perhaps you are one of those who make this remark. Now, suppose there was a bad crack in the sidewalk on your block, and you were coming up the street and tripped on it. And the next day you tripped again—and the next—and the next—. And you cheerfully told someone you "always tripped there." It does not sound reasonable, does it? And why doesn't it? Because after you tripped the first time you would watch out for the bad place to avoid tripping again.

Why not apply the same common sense to your music?

Question and Answer Department

Conducted by ARTHUR DE GUICHARD

Always send your full name and address. No questions will be answered when this has been neglected.

Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered

Q. What are the chief facts for which the French composer, Berlioz, is most noted?
—ELLA K., Scranton, Pa.

A. Berlioz was destined by his family for the career of a physician, but, finding this foreign to his instinct, he abandoned it for music, despite the fact that by so doing he lost the monthly allowance his father made him. In order to earn his living (bread, without butter!) he became for a time a chorister at the Gymnase Theater, Paris. He entered the Paris Conservatory as a pupil, but it was only after a fourth attempt that he was awarded the *Grand Prix de Rome*. These instances prove to us the value of untailing perseverance and constancy of purpose in the face of difficulties. He was the first to break away from old forms and to introduce the style now called descriptive or program music, a style which Liszt was the first to adopt and embellish. Apart from his compositions, Berlioz is most renowned for his Treatise on Instrumentation, whereby he revolutionized the Art of Orchestration and made possible the developments of these later days.

Q. What is the exact meaning of bel canto, and what is the true signification to-day? So many say that the "art of bel canto is dead"; is that true?—BYRON D., Quincy, Mass.

A. *Bel canto* (Italian, fine singing), is a term which has been used chiefly to designate the florid style (or school) of singing which held sway from the real beginning of Neapolitan (or Italian) opera, about the end of the seventeenth century down to Rossini. Its true signification, however, lies not in the florid, *bravura* or *coloratura* style of singing, but in the perfect breath control and the sustained pure tone singing such as is required in Handel's *Largo*, *Lascia ch'io pianga*, in *Cara* and in *Caro*. This art is not dead; but, since it is the height of perfection in musical expression, its exponents are very few and far between.

Q. What is the interval from C to G5 and from C to Ab? They may not both the same?
—GEORGE B., Pittsburgh, Pa.

A. They are not both the same. From C to G2 is a fifth, augmented; from C to Ab is a sixth, minor. They cannot be both the same for two good reasons: I. Intervals are reckoned upwards, by the number of names of notes contained, inclusively (C, D, E, F, G sharp or flat). II. By our practice, we read most frequently by intervals: from one line to the next line, or from one space to the next space is a third; so, also, from one line to the next line but one, or from a space to the next space but one is a fifth. We become accustomed to the appearance of these distances. Hence a sixth does not look like a fifth and is not a fifth. These reasons are sufficient without considering the further reasons in harmony.

Q. I am considered to be a professional violinist of good reputation (name enclosed confidentially), but my means have not yet permitted me to buy an instrument of any of the celebrated makers: Amati, Guarnerius, Stradivarius. And I have been told by everyone that the art of making violins, so that we may have anything that approaches their instruments, is quite lost; or that the good wood is no longer obtainable, or that the secret of the varnish is lost. Is this really a fact? And must I give up the idea of procuring a good violin "until the lines do alter?"—VIOLINIST, New York City.

A. There is no doubt that those old luthiers, covering a period from 1530 to 1742, were wonderful violin makers, in certain ascribable respects, perhaps, unapproachable; but —yes, there is a great big but—when it comes to the question of purity and beauty of tone allied to fullness, sonority, resonance, some very interesting experiments have been made during the past few years, experiments which go to prove that the art of violin-making is not lost; far from it. The *Monde Musical*, of Paris, France, convoked the best manufacturers for a trial of their instruments by the greatest violinists of the day. A jury of eminent musicians was elected; the violinists played upon a Strad, or an Amati, and also upon a modern make, without knowing upon what instrument. The jury then decided by vote upon the excellence of the instruments without having seen them. The votes were unanimous in favor of the modern violins. From which it would seem that the craze for an instrument of ancient make is but a manifestation of the old adage: *Laudator temporis acti*—in other words, that the present is belittled in favor of the past. Further details could be given.

Q. I live far from the possibility of obtaining a tuner to put my piano in order, and some of its hammers frequently stick. May I ask you to tell me how to remedy it?—C. L. T., Lander, Wyo.

A. The hammers may stick from one of many causes: 1. Against the wrest-plank; 2. Against the damper-socket; 3. Against the next hammer-head; 4. Against a damper-wire; 5. Against the sound-board; 6. From any sticky substance adhering to it. The remedy for No. 1 case is to pare off as much leather from the hammer as it may seem to require; alter the position of the hammer, or press it with a warm iron. The other causes are easily remedied. (The wrest-plank receives the wrest-pins, on which the wires are stretched. In a grand piano it is placed in front of the instrument, immediately above the keys; in the upright piano, at the top of the instrument, above the action.) Better not attempt these repairs yourself. Leave them to your tuner when you can get one.

Q. What was the Crowd? Was it the ancient harp?—MISS DIMOND.

A. The Crowd, crwth, crowth, crouth, crout or chrotta, one of the most ancient of European instruments played with a bow. Its oldest form was probably that of the Irish crut, originally a small harp, plucked with the fingers. It is first mentioned in some verses about the year 600. Its origin seems to have been decidedly Celtic, both in Wales and Brittany. In the eighth century it was played with a bow and a number of strings gradually increased from three to six. It could be found in country places in Ireland, Wales and Brittany, even as the beginning of the nineteenth century, but it is now quite obsolete.

Q. I often meet with pupils who seem incapable of playing an accaccatura (the so-called short appoggiatura) also correctly. They give too much time to it, and their preoccupation in trying to get it causes them to play the bass loudly. Can you suggest some method by which they may acquire it?—TEACHER, Washington, D. C.

A. Let your pupils play the short grace note (the accaccatura) and the principal note *together, with the bass note*, and release the grace note immediately; that is to say, supposing that the fingers employed are 2, 1, strike 2, 1 together, simultaneously with the bass and take up the 2 immediately, leaving the 1 holding its note. The result will be eminently satisfactory and quite correct. Never will it be correct classical playing to insist that the grace note should be played *with the bass*, not before it.

Q. Will you please counsel me as to the best order in which to study Beethoven's Sonatas?—PIANO TEACHER, Newark, N. J.

A. With few exceptions, you may study them in the order that you find them in the best known collections: Biller and Lebert, Steingräber, Litolff, Breitkopf and Härtel, etc. It would be best, however, to begin with Sonata in G, Op. 49, No. 2; then Op. 49, No. 1; Op. 14, No. 2; Op. 2, Nos. 1, 2, 3; Op. 7; Op. 10, Nos. 1, 2, 3; Op. 79; Op. 14, No. 1; Op. 22; Op. 12; Op. 26; Op. 28; Op. 31, Nos. 1, 2; Op. 27, No. 2; Op. 31, No. 3; Op. 27, No. 1; Opera 53, 54, 57, 78; Op. 110; Opera 81, 90, 101; Op. 109; Op. 111; Op. 106.

Q. I often meet with two notes marked thus: ♪♪ *These signs seem to me contradictory: I can play them either tied, as indicated by the curved line, or staccato, as indicated by the dots; but I can't do both. Please explain.*—BERTHA, Providence, R. I.

A. This conjunction of signs means that the two notes are to be played, very slightly separated from each other. There are three kinds of so-called staccato: the note with a dash, which is equal to only one-quarter its note-value (♩=♩); the note with a dot, which is worth only one-half its note-value (♩=♩.); the notes, as in the question, having dots over them and over these a curved line, each note is worth three-quarters the note-value with a quarter of the note-value rest (♩=♩𝄽♪).

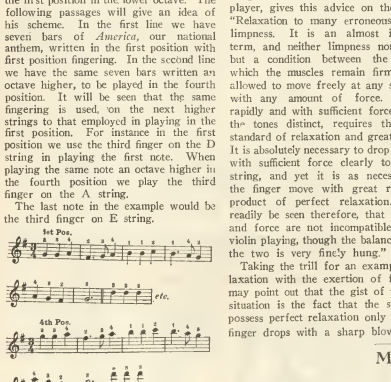
Playing an Octave Higher

In the case of the piano or organ, playing a passage an octave higher, offers no difficulty whatever. The arrangement of the keyboard and the width of the keys are the same in all octaves from the top of the piano to the bottom. Any passage can be played in any octave without any change of fingering. With the violin it is quite different, as it involves different fingering and after the note C (third space) is reached position work must be used. The intervals lie closer together also, as we ascend.

The violin student should devote some of his daily practice to learning to play an octave higher, at least as soon as he takes up the study of the higher positions. Passages marked 8va (an octave higher) are liable to be met with at any time in violin music, and especially in orchestra scores. Facility in playing passages an octave higher is absolutely necessary to the violinist and student, who is even fairly well advanced. The thousands of amateur violinists who play in Sunday School orchestras, or accompany choral work, are also anxious to learn to play the notes of the hymns or choruses an octave higher to get the added brilliance which results from the higher registers of the violin, since the lower and middle registers the effect is somewhat dull in accompanying a chorus.

A correspondent writes to the violin department that the only way he is able to play a composition an octave higher is to play in the fourth position on the next higher string, using the same fingers as in the first position in the lower octave. The following passages will give an idea of his scheme. In the first line we have seven bars of *America*, our national anthem, written in the first position with first position fingering. In the second line we have the same seven bars written an octave higher, to be played in the fourth position. It will be seen that the same fingering is used, on the next higher strings to that employed in playing in the first position. For instance in the first position we use the third finger on the D string in playing the first note. When playing the same note an octave higher in the fourth position we play the third finger on the A string.

The last note in the example would be the third finger on E string.



This method of conquering the problem of playing an octave higher, is an ingenious trick at best, and its use would be so limited that it would hardly be worth while for the violin student to bother with it. In the first place it could only be employed in playing passages an octave higher, which did not go above the note E (fourth space of the staff). To play any notes an octave higher than the fourth space E, positions higher than the fourth would have to be employed. In the next place many passages of any considerable difficulty could not be conveniently played in the fourth position, as they would lay too badly to be played in that position. A passage for instance which might lay very easily for the third and fifth positions, would be extremely awkward for the fourth and sixth.

The Violinist's Etude

Edited by ROBERT BRAINE

It would be best for the student who wishes to learn to play an octave higher, not to try to get by, by using schemes like the one described above. The problem should be conquered legitimately and thoroughly. The first thing to do is to learn the notes by name in the first position, and then learn their positions in the higher octaves. For some reason or other violin students in the earlier stages are negligent in learning the notes by name, whereas piano students always learn them as a matter of course. An excellent help is also for the student to get some music paper, and write out a great many first position parts an octave higher. He should then finger these parts according to the rules of fingering and shifting. This, of course, involves a quite thorough knowledge of the positions, and it is work which takes great experience. In order to acquire ability to do this work, all the positions must be studied so that the pupil may learn the proper fingering and the best points for shifting.

It is quite difficult for any one but an experienced violinist to play music of any difficulty an octave higher, because he is not only obliged to read the notes correctly in their new position, but he is obliged to apply the correct rules of shifting, and the best position to use for any given passage. Really difficult octavo passages often require considerable study, even for a finished violinist.

Relaxation in Spite of Exertion

The crossing of strings for the violinist, especially in rapid passages, staccato runs, etc., certainly requires great exertion, but they are impossible unless there is at the same time equal relaxation. Theodore Spiering, who was probably as great a master of relaxation as any player, gives this advice on the subject: "Relaxation to many erroneously means, limpness. It is an almost indefinable term, and neither limpness nor rigidity, but a condition between the two, in which the muscles remain firm, but are allowed to move freely at any speed, and with any amount of force. To trill rapidly and with sufficient force to carry the tones distinct, requires the highest standard of relaxation and great strength. It is absolutely necessary to drop the finger with sufficient force clearly to stop the string, and yet it is as necessary that the finger move with great rapidity, a product of perfect relaxation. It can readily be seen therefore, that relaxation and force are not incompatible allies in violin playing, though the balance between the two is very finely hung."

Taking the trill for an example of relaxation with the exertion of force, one may point out that the gist of the whole situation is the fact that the stroke can possess perfect relaxation only when the finger drops with a sharp blow. Many players make the mistake of dropping the finger slowly; and increasing the pressure after the finger has fallen. This does not tend to produce a rapid trill and only stiffens the muscles. It does not take a great deal of pressure to make a clear tone, and rapid passages require more of a sharp distinct blow than slow heavy pressure; the basis of this trill will then be found in the quickness, and not in the force of the stroke. In slow passages, it would be well to remember that the pull of the bow on the string is proportionately greater, and that the pressure must be maintained after the sharp stroke, but in this case, the weight of the finger, with a slight pressure, is apt to be quite sufficient.

The difference between rigidity and relaxation may seem difficult of explanation but one has only to think of the purely physical action of walking to observe correct balance. One cannot walk easily with the muscles rigid, and one cannot walk at all, if all the muscles are limp. The natural function of the muscles (during which action one does not definitely try to make the muscles perform certain functions,) is in the trill, the same as in walking. And as we spend a certain period of time in learning to walk, that is learning to preserve the balance between force and relaxation, so should we, in violin playing, try to find the balance between the two.

Mistaken Economy

By H. Timerman

It cannot be too strongly urged upon the violin student that he provide himself with a good instrument even though he be obliged to pay for it on the installment plan. For a player to handicap himself by purchasing a cheap violin that will neutralize his best efforts is poor business. A violin costing a hundred dollars, or over, is the least expensive any adult can afford to consider; it is a mistake to suppose that just because a fiddle is smaller than a piano it should cost less. In violins you pay, not for size, but for tone. The soft beauty of tone possessed by a really good instrument is not only inspiring, but enhances the value of one's playing to an almost unbelievable degree.

The procuring of a satisfactory violin is not an easy matter. The principal factors in the solution of the problem are luck and a determination to search persistently until a violin suitable to one's requirements is found. When making a selection, do not be prejudiced by well-repaired cracks, or by appearance. A violin should be judged entirely by its tone. Avoid fiddles that give forth a metallic, a nasal, or a muted sound, and try to find an instrument with a *smooth*, round, open, pleasing tone, one which comes out easily. For, just as certain pianos have a hard tone, so some violins are very hard to play. Even an artist cannot hope to make them sound well.

As for volume of sound, it must be remembered that a noisy violin will not necessarily carry well in a concert hall. The old Italian violins, with their marvelous carrying properties, do not sound particularly loud in a room of ordinary size.

'Cellos Old and New

By M. C. Wier

The tradition of the superiority of antique cellos has followed that of the violin. We find people paying a thousand or more dollars for old instruments that are in no wise superior to well made new ones costing a third of the price, while in some respects they are positively inferior. This tradition is fostered by two classes, the dealer in old instruments and the lover of antiques. Both are probably honest in their belief that the old is superior to the new, and it is easy to see how the lover of things ancient should be carried away by a sentimentality; for he is seldom a good player who can appreciate an instrument on its merits alone. But why a dealer, who is usually an expert, should be misled by a phantasy is a different matter.

He is not only misled—he works upon the credulity of the unthinking public by the glowing description of rare instruments that he prints in his catalogues. More than that, he claims to be able to restore old dust-covered, worm-eaten, battered up instruments to things of beauty and value, with an emphasis on the value. The result is that anyone who possesses a cheap copy of a Stradivari with a fake label inside believes that he holds one of the world's masterpieces at his disposal, and judging by the prices that appear in the usual dealer's catalogue, he feels that he ought to be able to sell it before nightfall for money enough to buy and stock a good farm. A trip to a dealer will be prompt to dispel any such illusions, for he learns that the dealers possess all the fine instruments, while those of the world at large are fakes. But for all that, the idea persists among all classes of people that no violin is of any value unless it is old. Teachers are particularly insistent upon this, and often find through such insistence a means of adding materially to their incomes.

Beyond a doubt the fine specimens of the best Cremona makers are the best instruments upon earth, and fortunate is the fiddle fan who has the price to buy one when he finds it. It will always be the thing of beauty and the joy about which the poet sings. But anyone seeking such an instrument experiences great difficulty in finding anything authentic; although he will be offered many rare bargains that he will do well to decline. It is astonishing how many Stradivari spring up in little towns where the owners claim to be able to show an unbroken period of family possession for two hundred years, when any fiddle maker would know that some of them were not twenty-five years old. Sometimes a proud owner offers such a Stradivari wearing on a flat surface at the back of the scroll the damning phrase, "Conservatory Model," and he becomes needlessly indignant when asked to explain just why Stradivari used the English language in tagging his wares. But occasionally one does run across a fine old instrument, a work of art in the highest sense. In workmanship, in the glory of the varnish and the nobility of tone they surpass anything of the younger generations, and thrice blest is the man who finds one. But such instruments are so rare that their discovery seems a matter of mere chance.

Of the old cellos that are available today few are modeled on patterns suitable to the modern demands. For the 'cello models did not become standardized like violins, and the undesirable models reveal their inferiority very quickly in the hands of an exacting player. An unsatisfactory string length or the ff holes wrongly placed, or too much arch to top or back, will produce an acrid or nasal or rough or otherwise unsatisfactory tone.

Now the new 'cellos are made on the most approved models and are valuable directly in proportion to their excellence of materials and workmanship. The tone is even, strong, far-carrying, rich and musical. At least it seems thus to the audience. To the player it often seems raw at first, but with use it soon becomes smooth and agreeable. The eminent 'cellist, Cornelius Van Vliet, for several years did his solo work on a 'cello less than a quarter of a century old. His tone was always remarkable for power, pathos, clarity and richness. The audience would conclude at once that his instrument was one of superior grade. And of course it was, but nearly everyone would lose interest on learning that it was new.

Yet in the instruments of the best makers of to-day the scale is quite even, the workmanship and general appearance excellent, everything, in fact, except the varnish, comparing very favorably with the good instruments of antiquity. The varnish seems to be the one thing that makes the modern instrument take low rank as a work of art. Since 1760 it has steadily deteriorated, and if appearances furnish any sign, there is little hope of general betterment. To-day each individual maker thinks his own particular varnish is fine and all the rest bad, while the public under the spell of the *laudator temporis acti* feels that it is all bad. But regardless of appearance, many of the new instruments are quite good enough for an artist to supply the rather exacting demands of the public, which seems to be the real function of a 'cello anyway.

But even a good new 'cello is not easily secured. The best makers make them to order only and are not anxious to do that, as the 'cello involves in its manufacture much more work than the violin and is, for various reasons, less apt to prove satisfactory. The low pitch reveals defects that would not be noticed in the higher voiced instrument. Occasionally one does see a choice new instrument that is superior to any but the very finest Italian. Of course the stock in most music stores consists of cheap factory products of France or Germany, made primarily to sell. But even one of these, carefully adjusted and well strung is more apt to meet the demands of a good musician than an indifferent old one. The writer once heard Lucien Schmit, of the Trio de Lutèce, play a concert before about five thousand people. The 'cello he used was a very cheap German instrument about ten years old, which he picked up in the town, having lost his own in transit. The audience thought him the star performer and attributed his success in a measure to the fine instrument that he used. Poor Mr. Schmit probably suffered many pangs at the idea of playing on a "duh," but they were not shared by the audience. Certainly a good grade of modern 'cello, properly strung and adjusted makes a very satisfactory instrument for anyone whose demand is for utility, and who is not concerned with questions of Cremona, Brescia, or the Tyrol, or any phase of antique.

The Violin Concerto of Mendelssohn

By Joseph Kelley, Mus. Bac. Oxon.

The individuality of a composer is strongest in the best of his compositions, and the violinist who hears the name of Mendelssohn is at once reminded of the "Concerto" op. 64, so full of melody and deep thought. To the student it is one of the most pleasing ever written in which the melodic element predominates. It stands alone as a tone poem, every idea developed in such an easy natural way, that there is realized a series of beautiful themes, passing like dissolving views. Mendelssohn was a man of marked individuality, well developed on all sides. He was a deep student of Shakespeare, and a friend of all the great literary men of his time. He was also a clever artist. His sketches are said to have been real works of art and it might be said, that his themes sometimes appear like beautiful landscapes.

His Violin Concerto was completed in 1844, a year of varied experiences for Mendelssohn. If events of the year had any influence on his work, one might mention the earlier months as most prominent, but we certainly cannot think that his surroundings in Berlin harmonized with that laughing finale; for he seems to have been very anxious to leave that city, for a locality more congenial to his musical nature. If anything influenced this work, it seems most natural to look to the period from May to July, during which time he visited other parts of Europe. However it is not the intention to dwell at any length on the circumstances surrounding the life of the composer, only so far as environment influenced the character of this composition.

With all the seriousness of his nature, he had a keen sense of the humorous, and the great aim and object of his life seems to be that of making other people happy. Mendelssohn believed in the theory of music as a language. He has himself said, "Notes have as definite a meaning as words, if not more so." This theory he has brought before us clearly in some of his compositions which belong to the class called program music. Others he has left for the listener to translate. One of these is this Concerto.

In the first movement (Allegro molto appassionato) we have a strange contrast of light and shade in the two themes. The first, so well known, has a peculiarly plaintive tone. It seems to describe a wild mountain scene, overlooking the valley, gloomy and desolate, thickly wooded with stately pines. There is also something more than a landscape described in this melody. It shows us the character of a hero, in which we observe a restless desire, an ambitious nature. This theme is worked up gradually and we observe a perceptible increase in vigor, when a forcible triplet movement accompanied by sharp chords in the orchestra enters. This is carried to a climax which prepares the way for the second theme. The close observer will note that the orchestra is carrrying a mysterious and wild, though soft melody, while the soloist is playing an accompaniment.

From this point the melody changes like a dissolving view, until at last is heard a sort of preface to the second theme, played by the clarinets, while the solo violin holds G, how quiet after the restless opening. At the close of this phrase the violin takes up the theme. So plain and simple and yet so full of meaning. It is in this manner of working that Mendelssohn excels, for so often his melodies sing of content and happiness. There is also an absence of periodic form, the melody running on smoothly, rising to a climax and then gradually diminishing. This seems to describe a plain but noble home life. It might also show another side of the character of this hero, that of a gentle, firm, but aggressive man. At the close we hear a portion of the first theme. The phrase after being rendered by the soloist is beautifully developed in the orchestra, the evolution of the theme being quite extensive. Nearing the Cadenza, the coloring becomes more dark and mysterious;

there are occasionally menacing taps from the kettle drums. At last the Cadenza, which stands alone, containing no particular material from the movement.

The entrance into the Andante is as if the sun shone unexpectedly after a tempest. The movement has a deep religious sentiment. It is like a hymn of praise and thanksgiving with its peculiar restfulness, separating us from everything earthly. The next part of the movement brings us to the episode with the expression very much changed. From restfulness to agitation, a great contrast. The melody is taken alternately by the soloists and orchestra. Through the last movement is gained as good an insight into the character of Medelssohn as anything that has been written. In the finale(Allegro Molto Vivace) we have the most pleasing of the three movments. Here again is represented our hero, whom we first met at the beginning of the composition, who is now returning victorious. The movement is more highly developed than is at first apparent; however, it is so spontaneous, that we catch what Mendelssohn intended, melodies overflowing with happiness. The introduction expresses expectation and a hint to the struggle through which came the hero. In the coda, the main idea is triumph, and is brought out in a new treatment of the march melody which is continued to the very last note, while the players and audience realize that only a man of great character could express in music, what Medelssohn has in this great Concerto.

Mr. Braine's Answers to Violin Inquiries

J. M.—Teachers differ greatly in their ideas as to how long a pupil should be kept in the first and third positions before taking up the others. No definite rule can be laid down, since pupils differ so much as regards talent, and the amount of time they are able to devote to practice. Many teachers keep their pupils in the first position for from six months to a year or even longer, the third position from four to six months before taking up the second—fourth etc. 2. Commencing at the age of fourteen, and attending school. I could not give a guess how many years it would take a violin pupil to prepare for the concert stage. I should have to know the pupil personally. A pupil of positive genius for the violin might do the work in from six to ten years, practicing three or four hours a day. No hard and fast rules can be laid down in such cases. 3. Maud Powell took up the study of the piano at the age of four, and the violin at the age of eight.

C. R. H.—The Vuillaume label you send is nothing like the original. Such labels are put in from one middle joint to any of a trade mark. Violin manufacturers who make violins in large quantities frequently use the Vuillaume label. It is impossible to trace your violin by the label alone, in the absence of the real maker's name. It would be also impossible to guess the quality without seeing it.

R. L. K.—In the example you send, two bowings are indicated. The long slur printed above the measure indicates that the four groups of sixteenth notes are to be played in one bow. The bowing indicated below by a little dash under each note, indicates that each note is to be played separately. The length of bow given to each note in the latter bowing would depend upon the speed at which you took the passage. The bowing indicated above by the slur is legato, and that below indicated by the dashes is *detached*, that is, a separate bow to each note.

G. G.—The curved lines at the sides of the chords indicate that they are to be played as arreggi, that is, one note after the other very rapidly, commencing at the bottom note with a rapid sweep of the bow across the strings.

E. F. L.—You could study the easier portions of Schradieck's *Scale Studies*, in connection with the work you name. Where passages with many notes under one slur are indicated, you could take the notes in separate bows, slowly at first and later apply the slurs. 2. The Sevcik School of Violin Technics and Herman's Violin School are both excellent works, and either or both would well repay your study. 3. The bridge is lower at the E string side, than at the G string, since the G string should be higher above the fingerboard than the E, because it has a lesser tension, and is more easily pushed down by the pressure of the bow. 4. Your bow should not have a bend to either right or left. It is possible that a skillful bow maker could take the crook out of your bow by the application of heat, but unless your bow is an expensive one it might be cheaper to buy a new one.

T. O'C.—It would be quite impossible for me to tell you what grade your son is in without hearing him play. Many violin pupils are working on music which is too difficult for them, and some (less frequently) on music which is too easy for them. His teacher ought to be able to answer your question about the grade and about the composition you wish him to learn much better than I, who have never heard him play and know nothing of his ability.

G. S.—A very large number of teachers use as a first book, the easiest *Elementary Method for Beginners*, Op 38, by Wohlfahrt, and you would find it very useful. Many teachers achieve excellent results with the *Mabel M. Watson Method*, in which you say you are interested. 2. The other works you mention have piano parts. They can be ordered from the publisher.

P. D. B.—The best known high-class violin makers of the past, and also good modern violin makers use labels, written or printed, and pasted inside the violin. Factory fiddles are often found with the name of the maker or a trade mark stamped in the wood of the violin. 2. The best way of deciphering lettering which has been stamped into wood, where it has been worn so much that it is almost impossible to make out the letters is to use a strong magnifying glass or microscope.

C. L. B.—The excessive rapidity of your vibrato, of which you complain, will take considerable practice to overcome. An extremely rapid, spasmodic, uneven vibrato is very instructive, in fact it is more than none at all. Try making the to-and-fro movements of your hand much slower. First practice the movement with your hand in the air, without holding the violin and making the movements of your hand at about the speed of eighth notes in moderate time. You will be able to do this very easily. Then hold your violin in playing position and try and do the vibrato at the same slow speed. If you will practice in this manner faithfully, you will eventually establish control of the movements required, and will be able to do the vibrato at any speed you wish.

C. L.—If you expect to make violin teaching your life profession, it would perhaps be well for you to give the next two years, exclusively to your musical studies, practicing four or five hours daily on the violin, two hours on the piano, and also studying theory and harmony. 2. As you are well advanced, you might not lose much of your technic if you should spend these two years completing your college course and giving between one and two hours daily to the violin, but you would not advance much. It is still a case of how high you wish to rise in the musical profession. Violin technic must be acquired in comparative youth or it is never acquired. The standard of violin playing and teaching in this country is constantly rising, and there are not enough study hours in the day for him who would rise to the top.

An Historic Violin

There is no musical instrument to which so much sentiment attaches and which has such an interesting history as the violin. Violins, like human beings, go through all kinds of experiences, and turn up in all kinds of unexpected places.

A gentlemen writes THE ETUDE from Virginia: "I wish to know if there are any of Jacobus Stainers' violins of note, unaccounted for? The reason I ask this question is that I have one that formerly belonged to Charles Washington, a brother of our President George Washington. It bears the label of 1673, which was ten years before Stainers' death. The violin has been through the Virginia courts. Can furnish abstract of court proceedings with seal attached. It also has been appraised at $10,000—a grand instrument and in a fine state of preservation."

Our correspondent is advised that if the violin has not passed through the hands of a really eminent expert, who pronounced it an undoubted Stainer, it cannot be considered as genuine. It is possible, however, that it may be. There is no way of knowing how many violins were made by Stainer, who was the greatest violin maker of Germany, and who made violins of rare excellence. Genuine Stainers occasionally turn up at rare intervals, but of course there are hundreds of thousands of imitations.

The value $10,000 placed upon the violin mentioned above, is excessive, as there has never been a sale of a Stainer at that price, as far as known. A third of that sum would be an outside price for an undoubtedly genuine instrument of this maker, and many sell for much less. I have known of Stainers, before the inflation prices brought about by the war, to sell for as low as $1,000 to $1,500.

How to Arrange for a Small Orchestra

By Edwin Hall Pierce

Part X

Editor's Note.—Thousands of musicians and music lovers want to know more about the orchestra, particularly the small orchestra. The vast attention being given to orchestras in public schools and high schools has prompted us to publish the following article, the first of a series which will run for several months. Mr. Pierce, former Assistant Editor of "The Etude" has had long practical experience in this subject and has conducted many small orchestras. He explains everything in such a simple manner that anyone with application should be able to understand his suggestions without difficulty. "The Etude" does not attempt to conduct a correspondence in any study, but short inquiries of readers interested in this series will be answered when possible.

Instrumentation and Orchestration

The work we have so far done—the study of each different instrument as a unit—is known as "instrumentation." The study of them combined into a whole, obtaining proper balance, proper contrast, and in general the total desired effect, is called "orchestration." Many of the rules and maxims which pertain to symphony-orchestra writing would be inapplicable to our present needs, because we probably have not often a balanced and complete body of Strings, a balanced and complete body of Brass, and a balanced and complete body of Wood-wind. One maxim only will we quote: *a chord incomplete in one body of tone cannot be satisfactorily completed by an instrument from a different body of tone.* For instance, suppose the trombone were sounding C and the first cornet G, then neither a violin nor a flute could fill in the E of the chord with any richness of effect, but a second cornet could. There are, however, to this as to most rules, a few exceptions. For instance, the French horns, the middle tones of the bassoon and the lower tones of the clarinet, all supplement each other fairly well.

A great help toward good orchestration is to prepare a "Score," which will enable you to see your work as a whole, and observe whether it all fits together properly. For this purpose you take some music-paper having a sufficient number of staves on a page, and use one staff for each instrument (two cornets may go on one staff, however, and two horns on another). The proper order for the instruments is as follows, reading from the top, down:

Flute
Oboe
Clarinet
Second Clarinet
Bassoon
Horns
Cornets, 1st and 2nd
Trombone
Drums or Tympani
First Violin
Second Violin
Viola
Violoncello
Double Bass
Piano

This orchestration will call for a page of sixteen staves. Such music-paper may be purchased from any large music-publisher. "Score-paper," having the names of all the instruments printed in the proper place on each page is also to be had, but contains more staves on a page than your need, being designed for scores for the largest orchestras.

Except for small and very unimportant jobs, we strongly urge the student to prepare a "full score" before copying out the parts. To be sure, this doubles the amount of writing to be done, but it has several very important advantages, viz.—

1. It enables one to get a broad and general view of what is being done, and avoid many errors which might otherwise appear inadvertantly.

2. In case later on you should wish to add some instrument (a thing not uncommon), you are in a better position to judge how it may be fitted in.

3. You are in a better position to plan your "cueing in," a matter we are about to explain.

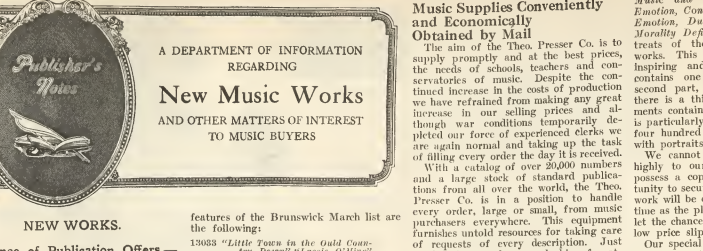
"Cueing In"

Suppose that you wished to give some important passage to the Oboe, for instance, but are in serious doubt whether there will be any oboe in some of the orchestras which will play your arrangement? This is what you should do: first write it just as you really would wish to have it, and then decide what is your "second choice." In this case, it would probably be the Clarinet, and it is quite likely that at that particular place the clarinet part would not be so important—it might even happen to have a rest. Copy off the oboe part, then, on the clarinet staff, *in small notes*, being sure to give it the proper transposition, and mark it "(Oboe)". Then the Clarinet player will understand that if the Oboe is present he is not to play it, but if the Oboe is missing, he is to play it. Suppose you have some doubts, however, even about the Clarinet. Then cue it in on the First Violin part also, and label it "(Oboe or Clarinet)." Then the violinist will understand that if neither the Clarinet nor the Oboe are present, he is to play it himself. Of course, this substitution of instruments is a sort of make-shift, and as such is somewhat to be regretted, but at any rate it is far better than to leave a possible *hole* in the music. We give a list of common substitutions of this sort:

(Proper instrument)	(Possible substitute)
Flute	Clarinet, Violin
Oboe	Clarinet, Cornet, Violin
Bassoon	Violoncello, Trombone, Viola
French Horns	Cornets, Viola
Trombone	Violoncello, Saxophone, Bass
Violoncello	Trombone, Saxophone, Bass, Viola, Clarinet, Piano
Clarinet	Flute, Cornet, Violin, Viola
Second Cornet	Clarinet or Trombone
Second Violin, Viola and Bass.	Piano (constantly and without special notice)

NOTE:—The order in which we give the alternate substitutes is not intended to express any preference. Each case must be judged on its own merits. For instance, a high-lying cello part may be well given to the lower tones of the clarinet, but a low-lying solo might be taken by the double bass, playing in the upper octave. As the double bass sounds an octave lower than written, the cued-in part should, in this case, be written in the upper octave. If of medium compass, and intended to stand out quite prominently, the trombone might be better than either. The saxophone should not be used except in cases where sure the instrument will be present and needling a part to play from. Similarly, one should give careful thought to the character of the passage in question, considering what instrument will best fit it, in the absence of the one you really want.

(To be Continued)



NEW WORKS.

Advance of Publication Offers —

April, 1922	Special Offer Price
Brahms' Album	$0.75
Broekhoven's Harmony	.60
Carnaval Mignon—Schutt	.40
Casse Noisette (Nutcracker) Suite—Tschaikowsky	.40
Child's First Book of Melodies—Honska	.30
Child's Play—Tompkins	.30
Choir Collection—Pike	.20
Class Method for the Violin—Oscar J. Lehrer	.50
Evangelistic Piano Playing—Schuler	.50
Famous Hymns for Men's Voices—Wick	.20
Granberry's Writing Book	.25
"Green Timber" Songs—Lieurances	.50
Kindergarten Book—Bilbro	.50
Music and Morals—Haweis	.50
Original Four Hand Pieces	.60
Preparatory School to Bach—Liftl	.35
School of the Pianoforte, Vol. III—Theodore Presser	.25
Secrets of the Success of Great Musicians—Pirani	.75
Short Melodious Exercises in Touch and Tone—Corbett	.35
Transcriptions for Organ—Stewart	.75
Violin Studies—Kreutzer	.40
Young Folks' Folio of Piano Music	.30

Our Talking Machine Department

The March list of records issued by the Victor Company is a particularly interesting one, as a special Caruso record, No. 87335, has been released. The title of the selection recorded is *Crucifixus*, (Crucified to save us) from the *Messe Solonelle* by Rossini. The week beginning February 27th was observed throughout the nation as Caruso anniversary week, a fitting memorial to the great tenor, planned and inaugurated by the American Foundation Society which bears his name. In view of the great demand for Caruso records that this tribute to him has created, we suggest to our readers a few of his best recordings —songs which will, undoubtedly, perpetuate his memory for generations to come:

87017	*Rigoletto—La donna e mobile*..	$1.25
87044	*Fasca—E lucevan le stelle*....	1.25
87070	*For You Alone*—English.....	1.25
87095	*Love Is Mine*—English.....	1.25
87122	*Because*.....	1.25
87159	*Your Eyes Have Told Me*—English.....	1.25
87243	*O Sole Mio*.....	1.25
88001	*Martha—M'appari* (Like a Dream).....	1.75
88004	*Favorita—Spirito gentil* (Spirit So Fair).....	1.75
88061	*Pagliacci—Vesti la giubba*.....	1.75
88127	*Aida—Celeste Aida* (Heavenly Aida).....	1.75
88280	*Good-Bye* (Addio) (Tosti).....	1.75
88339	*Elisir d'amore—Una furtiva lagrima*.....	1.75
88376	*Dreams of Long Ago*—English (His own composition).....	1.75
88425	*Agnus Dei* (Lamb of God).....	1.75
88450	*Les Rameaux* (The Palms).....	1.75
89001	*Forza del Destino—Solenne in quest' ora*.....	2.00

A new artist appears on the Victor list for March in the person of Feodor Challapin, the great Russian Basso. His selections are that noble old classic, *The Two Grenadiers*, Schumann, *The Song of the Flea*, a remarkable composition by Moussorgsky, a Russian composer and Kenemann's heroic and martial number, *When the King Went Forth to War*. The popular department of the March list is replete with new ballads, quartets and catchy dance numbers by Whiteman's and other famous orchestras. Send for booklet and complete lists of both Victor and Brunswick records. The leading features of the Brunswick March list are the followings:

13033	*"Little Town in the Ould Country Down" "Lassie O'Mine"* 2 songs by Theodore Karle.	1.25
10050	*"Melody in F"* for Piano by Godowski.....	1.00
20000	*"Stradella"* Overture *"Merry Wives of Windsor"* Overture by Walter Roger's Band.....	1.25

Other selections are by Bronislaw Huberman, Violinist, Irene Williams and popular dances by Isham Jones' and Fenton's Orchestras.

Our mail order department is now in a position to fill all demands promptly and guarantee safe delivery. No postage is charged on orders amounting to $3.50 or more. If you do not own a talking machine and are missing all the pleasure and entertainment that one brings into the home, let us send you booklets and explain to you how easily you may secure either a Victor or a Brunswick through our Easter Club Plan.

Recent Song Publications

The vocal catalog of the Theodore Presser Company has forged ahead very rapidly in the last few years and numerous Presser song publications have become firmly established in the repertoire of singers as well as in the teaching work of vocal instructors.

Among the very recent numbers there are a number worthy of special mention, but at this time we wish to call particular attention to *We Shall Never Part Again*, by Walter Rolfe. This song is destined to become very popular, having an alluring melody and being written in a style that is reminiscent of the good old ballads everybody loved. Singers using this number will find it rouses audiences to enthusiasm by its popular appeal and vocal teachers well know that a ballad of this type is very encouraging to pupils and is a welcome recreation from the routine of vocalizes.

We recommend this song to all singers and especially those who must please an audience of average individuals. As a home song it is ideal because it is of a clean type with a most singable melody.

A copy of this attractive number will be sent to any ETUDE reader for 30 cents, postpaid.

We Shall Never Part Again has also been arranged for piano solo and violin and piano.

Order Diplomas, Medals, Awards and Gifts for Graduation Early

Every season brings to us an increasing number of patrons who find use for a variety of articles appropriate for graduation. Lots of these items are easily and promptly supplied from an ample stock but with the best of management it occasionally happens that some article, ordinarily plentiful, is sold out and is unobtainable in time for the special occasion for which it is wanted. To avoid disappointment and annoyance it is always best to order anything of this kind just as far in advance as possible. This is particularly true as regards gold or silver medals that are to be engraved, or diplomas and certificates that are to be engrossed. This work is naturally the heaviest at commencement time and orders should be placed early enough to allow for the extra time required at this season and for possible delays in the mails.

Music Supplies Conveniently and Economically Obtained by Mail

The aim of the Theo. Presser Co. is to supply promptly and at the best prices, the needs of schools, teachers and conservatories of music. Despite the continued increase in the costs of production we have refrained from making any great increase in our selling prices and although war conditions temporarily depleted our force of experienced clerks we are again manned and taking up the task of filling every order the day it is received.

With a catalog of over 20,000 numbers and a large stock of standard publications from all over the world, the Theo. Presser Co. is in a position to handle every order, large or small, from music purchasers everywhere. This equipment furnishes untold resources for taking care of requests of every description. Just at this time teachers are looking for attractive commencement material and the progressive teacher is planning summer classes. Commencement numbers, vocal or piano, as well as study material for summer courses should be obtained now for examination. Just write us a letter explaining your needs or what you are planning and our specialized service will mail a helpful package that will be sent according to our On Sale plan.

The On Sale plan, whereby any teacher can obtain material for examination, is a convenience of value to the busy teacher. The teacher can send for a specially selected package of music and thus have on hand material of the type and grades needed for pupils, or special occasions. The music is used is returnable.

Space here does not permit giving details of our discounts and various conveniences for those desiring music supplies, but we would be only too pleased to send further information on request and to supply also graded catalogs of any classification desired. Thousands have proved the merits of dealing with us by mail and those among the uninitiated are invited to send a trial order.

Commencement Music

Commencement programs are being planned now and while many teachers and directors are prepared for the occasion, there are many others who for lack of time or other reasons have not yet decided upon a definite musical program. For the assistance of all who are considering this problem we offer all the facilities and expert service of our establishment. We have issued a suggestive and helpful list of music suitable for commencement and this list may be had on application, or if more direct and particular aid is desired we are prepared to send for examination a varied assortment of specially appropriate musical numbers of all kinds—returnable if not used.

Music most in demand for commencement and graduation exercises embraces ensemble numbers for piano four and six hands, two pianos four and eight hands, two, three and four part choruses, etc. We shall cordially respond to requests for material of this kind.

Music and Morals By H. R. Haweis

We have come into exclusive possession of the only edition of this great work. This, undoubtedly, is the most popular work that has ever been written on music, and if a person were to possess only one book on music, this is the one to he selected. It is written in the most fascinating, inspiring and educational style and can be read by the professional and amateur, by children and grown-ups with equal benefit. It is a book that you will want to read through several times. We are delighted to be the publishers of this work in the United States, as we can give it a wide field of usefulness. It was written by an educated enthusiast, H. R. Haweis, a minister in England and a dilettante. Years ago we had the pleasure of hearing him lecture and play the violin.

The first part of the book treats of Music, Emotion and Morals. Some idea may be had of the volume by the headings of the chapters in this section. There are no less than forty-four, among them; *The Fount of Color, The Fount of Sound, Music and Other Arts, Analysis of Emotion, Connection between Music and Emotion, Dull Music, Art and Morals, Morality Defined, etc.* The second part treats of the great masters and their works. This section of the book is most inspiring and original. The first part contains one hundred pages and the second part, two hundred pages, then there is a third part relating to instruments containing a chapter on bells that is particularly fine. In all there are over four hundred pages copiously illustrated with portraits of the old masters.

We cannot recommend this work too highly to our readers. If you do not possess a copy do not miss this opportunity to secure one at special price. The work will be on special offer only a short time as the plates are all made, so do not let the chance to secure a copy at such a low price slip by.

Our special advance price will be only 80 cents, postpaid.

New Orchestra Folio

We take pleasure in announcing a new orchestra collection which will he especially suited to the use of teachers. There are nowadays so many school orchestras and other gatherings of non-professional players that special music is in demand, by this we mean music which will be attractive and instructive both to play and to listen to but with all unnecessary difficulties eliminated. The pieces comprising this collection have been selected from some of the most popular numbers in our catalogue, pieces for which there has been a real demand in orchestral form. These have all been specially arranged by some of the best known experts in the country. They are so made that they can be played by any combination from violin and piano upwards. The orchestration is the usual one with additional parts for a Solo Violin, Violin Obbligato (2 and 3), Third Cornet, Melody Saxaphone or Oboe, and Horns or Altos. This will be one of the most melodious and playable collections ever issued.

The special introductory price in advance of publication is fifteen cents for each instrumental part; thirty cents for the piano part, postpaid.

Woodsy-Corner Tales and Tunes for Little Ones

The writer who have used so successfully the books of Helen L. Cramm for young players will welcome the announcement of a new book by this popular writer. Woodsy-Corner Tales and Tunes is a little set of piano pieces that is easy to play and written in characteristic style devoted to nature and all outdoors. The pieces are written in Miss Cramm's most attractive style. Each one has an appropriate little story which may be read before playing and some of them have verses which may be sung as the music is being played.

The special introductory price in advance of publication is thirty cents, postpaid.

Granberry's Writing Book

"Writing makes a deep and thorough man" and one cannot have pupils do too much along this line. Lack of understanding is largely the cause of slow and incorrect sight reading by many of our players. There is no better way to obtain accuracy than by writing and the reason there are so many poor sight readers is that we are not accurate in what we do, a fault that writing helps to correct. The aim of this book primarily is to assist in sight reading. Mr. Granberry, the author, who is one of the leading educators of the day, treats the subject in a little more advanced way than the usual elementary writing book. The material is prerented in a very clear, direct and logical manner and there are many new features in the book that will be interesting to teachers. The volume is to be used in connection with the regular lessons, either vocal or instrumental, and the assigning of the work is to he carried on systematically. This book is one that will be taken up by our very best educators.

The special advance price will be but 25 cents, postpaid.

Wick's Famous Hymns for Men's Voices

We have in press a new collection under the above title, which we believe will supply a want that has long been felt by men's choirs and other organizations whose object it is to make the musical accompaniment to divine worship more acceptable and more appealing to that class of people who love the "good old hymns and tunes," many of which are enshrined with so many tender memories. The selections include such familiar hymns as *Abide with Me, Holy, Holy, Holy, Nearer My God to Thee, Sun of My Soul, Silent Night* and *Softly Now the Light of Day*. These and several others have been beautifully harmonized for male voices by Mr. Frederick Wick of Sioux City, Iowa, a musician of high standing, and Director in Chief of the Norwegian Singers' Association of America. He is also Conductor of the Symphony Orchestra of Sioux City, and director of many other musical organizations of that city. This book will, no doubt, be much sought after when issued, further notice of which will be given. Many of our churches of today are dependent upon the men's choir at the evening service, and the material which Mr. Wick's collection affords cannot fail to appeal to these and all similar organizations, as the arrangements, while easy, are very effective and pleasing.

The advance price on the book in advance of publication will he 20 cents, postpaid.

Choir Collection By Harry Hale Pike

Anthems without solos or with short solos which may be done in unison. How often is the soloist sick or absent and the distracted choir-leader is frantic in search of an anthem with no solo. Here is a collection of useful, melodic and not too difficult; a handy book with numbers for various occasions as well as morning and evening services. The appeal of the music is strong and the choice of texts in keeping with our best tenets.

Our advance of publication cash price is 20 cents, postpaid.

Carnaval Mignon By Ed. Schutt

The tendency of modern piano music is to be not only characteristic but even pictorial. This is the case in Schutt's *Carnaval Mignon*, where in the several numbers of the suite he depicts the conventional characters of the oldfashioned pantomime. This is one of the most pleasing works of this composer and moderately advanced players will enjoy it greatly. All of the numbers are tuneful and have at the same time points of original technical interest. The harmonies are modern but without extravagance. This work is now in course of preparation and will be added to the Presser Collection.

The special introductory price in advance of publication is 40 cents, postpaid.

Kindergarten Book By Mathilde Bilbro

There is always a demand in education for new books for the veriest beginners. This work by Miss Mathilde Bilbro is one that all teachers who have to do with elementary work will be glad to know about. Even if the teacher is wedded to a certain instruction book for little tots it is well to change occasionally, if for nothing more than the teacher's inspiration. It widens the vision of the teacher to depart occasionally from the usual curriculum.

Miss Bilbro is known as one of the best of modern writers for beginners. Everything she does is based on actual experience and this little work is intended for the very first instruction for small children, from about four to nine years old. Much of this work can be given orally if necessary.

There is quite an illuminating introduction on how to use the work and all the necessary rudiments are included in the pages. We recommend this work with confidence to the teaching world.

Our special advance price is but 50 cents, postpaid.

Young Folk's Folio of Piano Music

This is one of the most desirable volumes of miscellaneous music that we have issued and it contains the very best of our copyrights that have been published in recent years. It is beautifully gotten out with an illuminated cover and we present it with confidence. The numbers have been selected by Mr. Presser himself. This is the last month that the volume will appear on special offer, so if you wish to avail yourself of the special offer it will be necessary to get your order in this month.

Our special advance price is but 30 cents, postpaid.

Original Four-Hand Pieces

This is the last month in which this album can be purchased at the reduced price. The book is now on the press and will be on the market before this issue appears. A great many players will not use four-hand music unless it was originally composed for four hands. Any one who is experienced will know the difference between an arrangement and an original piece for four hands. It makes all the difference in the world. These pieces are selected from a great number of composers; Moszkowski is represented by three pieces, Schubert by two; other composers included in the book are Rubinstein, Scharwenka, Schumann, Brahms, Jensen and a number of others. Bear in mind that all these pieces were originally written for four hands.

Our special price in advance of publication is but 60 cents.

Casse-Noisette Suite ("Nutcracker") for Piano Solo By Tschaikowsky, Op. 71

This work was originally for orchestra but the various numbers have become so popular that they are much in demand as piano solos. They are also used for esthetic and interpretative dancing. The numbers in the complete suite as arranged for piano solo are: *Overture, March, Dance of the Candy Fairy, Russian Dance, Arabian Dance, Chinese Dance, Dance of the Reed Pipes, Waltz of the Flowers*. The entire subject of the suite is that of a fairy tale in which a number of dolls come to life during the night. Our new edition of this work has been carefully revised, fingered, etc. by eminent authorities.

The special introductory price in advance of publication is 40 cents, postpaid.

Brahms' Album for the Pianoforte

Interest in the music of Brahms is on the increase. While it is serious music suited to the earnest student, nevertheless much of it is so melodious in character that it will appeal to the average listener. Contrary to the opinion of many the music of Brahms is not dry and scholastic but all of it has real emotional content. Our new Brahms' Album, edited by the well known authority, Mr. Louis Oesterle, has all the most popular opus numbers and will contain about 150 pages. It will be a large and handsome volume printed from special newly prepared plates. A welcome addition to the library of any music lover.

The special introductory price in advance of publication is 75 cents, postpaid.

Preparatory School to Bach By Franz T. Liftl

This book may be used almost at the beginning of polyphonic study. It is intended to prepare the student for the study of Bach's easier works and for all other music of the polyphonic school. It contains a number of little movements by Bach himself, together with selections from the works of other classic masters including Handel, Mozart, Corelli, Couperin and others. This work has been prepared and edited by the well known authority, Franz T. Liftl. There is so much needed at the present time for efficient polyphonic playing that a foundation for it must be laid in the earlier stages of study.

The special introductory price in advance of publication is 35 cents, postpaid.

Secrets of Success of Great Musicians By Eugenio Pirani

In order to insure a more prompt delivery, every chapter of this book has been carefully edited and re-edited before being sent to press. Much of the charm of the work consists in the fact that Mr. Pirani has known many of the modern masters in person and his ability to divine their success elements is due in large measure to personal observations. Following is a list of the musicians to each of whom an entire chapter in this book has been devoted: Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Weber, Rossini, Berlioz, Chopin, Mendelssohn, Verdi, Gounod, Liszt, Rubinstein, Tschaikowsky, Brahms, Grieg, Bizet, Massenet, Debussy, Saint-Säens, Donizetti. In addition to this there is an extra chapter dealing with Leschetisky, Kullak, Scharwenka, Moszkowski, Sherwood, Rubinstein, Paderewski and others. The advance of publication price is 75 cents.

Broekhoven's Harmony

This is a comprehensive work in which the subject is treated in a scholarly manner along lines similar to the larger European works. It is an excellent book for the student who has mastered the elementary stages of theoretical instruction. It will also serve as a book of ready reference. The work has been used with much success in conservatory classes both at home and abroad. The author has been a teacher of harmony for many years and has accomplished splendid results in his work and this book is the product of his own ripe experience. It is always well to study several harmony books in order to get all possible views on the subject. The subject is all the same but there are many methods of presentation.

The special introductory price in advance of publication is 60 cents, postpaid.

Transcriptions for the Organ By Humphrey J. Stewart

This book will appeal alike to the church organist, the recital artist and the picture player. Each will find something new for his needs and many of the numbers will be found available for all three purposes. These transcriptions are such as will not be found in other books. Many of them are from piano pieces and others are taken from orchestral works. All have been used and tried out successfully by Dr. Stewart in his own recitals. They are all of moderate length and of intermediate difficulty but above all things they are melodious. There is not a dry number in the book. The book will be handsomely bound.

The special introductory price in advance of publication is 75 cents, postpaid.

Child's First Book of Melodies By W. E. Honska

Although this is not an instruction book, it is nevertheless a book for young beginners which may be used to accompany or to supplement any method or instruction book. It has the very great advantage of beginning at once with both clefs and the various little studies and pieces are developed and added to by degrees beginning with a single tone in either hand. The aim of the book is to inculcate a sense of musicianship from the start, by developing a knowledge of the forms of elementary music; melody, rhythm and harmony, in equal proportion.

The special introductory price in advance of publication is 30 cents, postpaid.

Child's Play—Ten Little Pieces By George Tompkins

It takes a good musician to write good music for little ones, and while these pieces are in the first and second grade, they have the ear-marks of careful writing. The harmony is dispensed between the two hands as in hymn tunes. All the numbers have words and the most of them are taken from that great work for children, *The Book of Knowledge*.

Our special advance price is but 30 cents, postpaid.

Class Method for the Violin By Oscar J. Lehrer

This is one of the most attractive instruction books for the violin that we have seen. From the very beginning all of the studies and pieces are written in three-part harmony, but all three parts in each case are of equal difficulty. This enables each member of the class to take any part or all the parts in succession. In the latter part of the book familiar melodies are introduced together with some tuneful original numbers by the author of the book. There is no need for a piano accompaniment for this work, in fact it is best for violin students to do without the piano as far as possible. The author has been accustomed to teaching the violin in class so he has known just what to put into this book to make it practical and of real educational value.

The special introductory price in advance of publication is 50 cents, postpaid.

Players' Book, School of the Pianoforte, Vol. III By Theodore Presser

This work will not appear on the market for some time. At present Mr. Presser is taking an extended trip west and with his multitudinous duties he can only work at it in odd moments. The work is about half written but it will be some time before it will appear on the market. Already there are about one thousand orders entered for the book by teachers who have been using his previous works. We shall be glad indeed to keep on booking orders for copies at the special price, which is unusual for a work of this kind,—only 25 cents, postpaid. This is much less than the book can be purchased for after it appears on the market, so do not hesitate to send for it while it is still on special offer.

Short Melodic Exercises in Touch and Tone By Ave Corbett

These are graded studies, tuneful, short and instructive, that will, first of all, interest the pupil, the great desideratum of every teacher. Unless a teacher secures the interest of the pupil, the work of the instructor goes to naught, therefore the work of selecting the right kind of material cannot be over-estimated. There is more ruin wrought by the wrong selection of material than is generally recognized. The pupil's interest is the first thing that the teacher should strive for, and the proper material will do much to this end. These little studies by Ave Corbett are worthy of a trial. They are a departure from the mechanical studies of Czerny and Cramer.

Our special advance price before the book appears is but 35 cents.

"Green Timber" Songs By Thurlow Lieurance

Vast reaches of grey distances, ripples of snow-fed streams and dull chapasons of mighty waterfalls all flash through the mind's eye by the medium of these refreshing songs. The grace of form and freedom of expression fix the attention and the musicianly treatment of the inspired themes sustains the interest. Not Indian songs but clearly molded after the images created by the red-skin love. Texts and music combine in one complete picture as if done in the same mind.

Advance of publication price, 50 cents.

Violin Studies of R. Kreutzer

We owe an apology to our advance subscribers for the delay in the appearance of this book. However, we hope to have it in the hands of our advance subscribers by the time this issue appears. The delay in publication has been caused by the illness of the editor, Mr. Hahn. The work is now on the press and we appreciate the patience of our subscribers in waiting so long for it. We hope when they receive it they will feel compensated for the long delay.

Our special advance price is 40 cents for the book when ordered in advance of publication and the offer is still open for this month.

Evangelistic Piano Playing By George Schuler

This work is now about off the press but the special introductory offer will be continued during the current month. The interest displayed in this work in advance of publication has been most flattering. We have long known that there was a demand for just such a book; so many wish to play hymn tunes and church music and play them effectively but yet receive very little guidance from the printed page, which usually gives only the vocal score. The author who is himself a successful pianist and a teacher in the Moody Bible Institute, gives in this work the methods pursued by the most successful evangelistic pianists. He gives in a practical but entertaining manner the successive steps necessary in equipping oneself for this style of playing. Although the book is primarily intended for pianists there are many suggestions in it which will prove valuable to organists also.

The special introductory price in advance of publication is 50 cents, postpaid.

Works Offered Advance of Publication Special Price Withdrawn April 1st

Technical Exercises for the Violin by H. van den Beemt.

This is a book for daily practice of the violinist. Just as the pianist needs certain finger exercises and technical work for daily practice, so does the violinist need exercises for the development of the left hand. This includes scales and arpeggios and also exercises in the positions and in shifting. It is necessary that the violinist acquire certainty and this can be done only by daily work.

This book is now on the market and all special prices are withdrawn. The retail price is $1.00, regular discounts to the profession. Let us send the book for examination.

To Etude Workers —Lest You Forget

Almost a month has passed since the additional reward offer was made to our earnest Etude workers. How are *you* progressing? REMEMBER between February 1st and April 30th, 1922—

50 subscriptions sent to us earn a gold watch of standard make.

30 subscriptions sent to us earn a Grove's Dictionary of Music in 6 volumes.

15 subscriptions sent to us earn a gold plate mesh bag.

10 subscriptions sent to us earn a sapphire-pearl lavalliere, with chain, solid gold.

These rewards are in addition to all other credits and premiums—merely a substantial appreciation for service rendered by our friends.

There are no strings tied to this offer. It is not a question of anyone reaching the quota first, or sending in the most subscriptions; but everyone reaching the mark will be appropriately rewarded as outlined above.

Any music loving friend will be glad to give you the name of another who perhaps is not a subscriber to the Etude and each one of these is an Etude prospect. You not only have a pleasant anticipation of a beautiful and useful gift but also have the personal satisfaction of knowing you have spread Etude influence for good among music lovers in your community.

When Your Expiration Notice Arrives After You Have Renewed

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** Mme. Valeri is under contract to teach for the next two summers in the Chicago Musical College Summer Master School.

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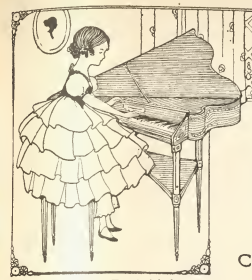


JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Who can Do This?

HERE is an exercise that is hard to do and, incidently, it is scales—but then you see, it is something new and quite interesting. If you have had all your major and minor scales, so much the better, but you can do it with the ones you have had, anyway. It is not easy, but I will explain it to you:

You know, your hands are queer things, and you have probably found out by this time that it is easier to play the scales smoothly with the left hand going up and the right hand going down. This exercise is to do just the opposite—play them up with the right hand and down with the left.

Start the thumb of the right hand on C below middle C, and play it up three octaves. Then, as you play the last C, put your left hand thumb on C, an octave below the right hand, and play it down three octaves. There is no repeating in this—if you make a mistake, it counts a point against you—but you must not repeat.

Now you are down to starting point (good for you!). Take the right hand up on C Minor, and left hand down the same. No mistakes, and no repetitions. Now take D-flat Major up right hand and down left, then D-flat Minor (only once, remember), then E-flat Major, etc., on up the chromatic scale.

This sudden change of scales—which changes hand positions, fingerings, tonalities, etc., all in quick succession—makes a very good exercise of "just scales" and gives your brains some extra work to do, too. The left hand must pay strict attention to business to come down a scale correctly, without having gone up first.

How many JUNIOR readers think they can do this correctly, from C-Major up to B-Minor? Go to the piano and try it out, and see if you can!

Work and Play

Do you enjoy your work?
In the first place, what is work?
And what is play?
And can we do both at the same time?
WORK is making an effort to attain anything. Labor.
PLAY is performing an act which gives pleasure, interest or amusement.
So, if performing well on the piano is what we wish to attain, we work for it.
But performing well on the piano is also an act that causes pleasure and interest; therefore we really work when we play and play when we work.
Such being the case, practicing is a real pleasure, isn't it? It is bound to be, for it has just been proven.
And such being the case, it is impossible to be bored with practicing.
And again such being the case, one is sure to do good "work" and "play" well on the piano.
P. S. Try to practice a little more than you used to, and so that when you work your playing will be better.

A Threatened Strike

By Edith S. Green

ONE evening, when the house was quiet, such a plaintive cry seemed to come from the corner of the room. "Oh, la, la, toot, toot. Why cannot someone let me out?" it said.

"What on earth is the matter with that cornet?" demanded the piano. "I should think that I might be allowed to have a little rest, for I certainly need it," complained the poor piano. "Mary Jane was never so clumsy as she was today, and I am just tired of being pounded so. Why, oh why, do people pound me so?"

"Oh, la, la, toot, toot," continued the cornet. "Won't somebody please let me out of this box? I might as well be buried, as to stay in this black hole day after day."

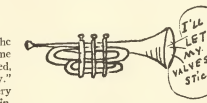
"Well, I have been out of my box very little lately, too," complained the violin, "and when Anthony does take me out, he does not hold me correctly. Why sometimes I think I'll choke, the way he grips my neck!"

"Margaret is really pretty good to me," said the piano. "Although she does not do as well as she might, she at least does not bang on my poor keys so."

"How would you feel if you were left strung up for weeks?" asked the violin, "I was so annoyed at such treatment that I snapped my A string, and I intend to do it again!"

"Wouldn't you just love to be dusted once in a while?" asked the piano. "Margaret really never thinks of a little thing like that."

"I will tell you what I have decided to do," announced the cornet. "If George does not take me out of this lonesome box more often in the future, I will let my valves stick when he does. They are almost stiff with rheumatism, now!"



"Now, now," said the piano, "the children have not really intended to slight us. You know they really do love us, but they just forget sometimes. Let us all go to sleep, and get some rest."

"Well," answered the horn, "I will give George another chance. Maybe he will do better after this."

"And I'll try to be good, too," answered the violin, "but it is most annoying—*most annoying!*"

But the children never knew how near their beloved instruments came to going on strike.

Who Knows?

WHAT is the sound of music?
This is the ear that hears the sound of music.
This is the tone that reaches the ear that hears the sound of music.
This is the wire that vibrates the tone that reaches the ear that hears the sound of music.
This is the hammer that hits the wire that vibrates the tone that reaches the ear that hears the sound of music.
This is the rod that moves the hammer that hits the wire that vibrates the tone that reaches the ear that hears the sound of music.
This is the key that raises the rod that moves the hammer that hits the wire that vibrates the tone that reaches the ear that hears the sound of music.
This is the finger that presses the key that raises the rod that moves the hammer that hits the wire that vibrates the tone that reaches the ear that hears the sound of music.
This is the brain that controls the finger that presses the key that raises the rod that moves the hammer that hits the wire that vibrates the tone that reaches the ear that hears the sound of music.
What is the sound of music?
Who knows?

The Smiling Garden

LITTLE Doris was listening to the soft, rustling flowers in "The Smiling Garden." She walked from one pretty path to the other, noticing some lovely, pink morning-glories; and then in the sunlight came dancing to see her, three of the dearest blue bells that she had ever seen singing a little tinkling tune.

"Why are you tinkling so?" asked Doris.

"We are practicing for the Fairy Orchestra tonight," said the Blue Bells.

"Oh, I want to go, I want to go," cried Doris.

Then she saw coming towards her some beautiful pink-and-blue morning-glories clapping their soft petals, and then one of the blue-bells said, "they are our cymbals for the Fairy Orchestra this evening." Mr. Honeysuckle, with his French horns, came to meet her.

Doris turned towards him with a smile.

"Are you going to play, too?" she asked.

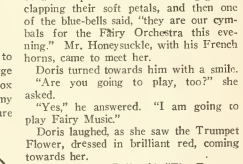
"Yes," he answered. "I am going to play Fairy Music."

Doris laughed, as she saw the Trumpet Flower, dressed in brilliant red, coming towards her.

Then the Blue-Bell said, "The Trumpet Flower is our director for this evening."

It was a beautiful, silvery evening. All the tiny musicians began to gather, and then suddenly the little bird-carriage alighted with Doris, as the Blue Fairy, in their midst.

Doris seated herself in the white-and-gold chair, and the small musicians began to assemble, as the insects chimed in to join the chorus, to make The Music In The Smiling Garden.



From Forest to Music-Book

Notes, of course, are printed on paper; and paper is made from wood pulp; and wood pulp is made from wood fibre; and wood fibre is made from TREES.

A great many trees in the United States are made into newspapers—things that we only look at for a few minutes a day. In fact, so very much wood is used to make paper every year that it would be enough to cover an acre of ground and could be piled four miles high! That is certainly hard to believe; yet it is the case, as set before us by experts. Of course a certain portion of that wood goes to making paper for music and music books; and when you stop to think of the amount of work that goes into one music book, and the number of trees that it took to make the paper, they should certainly be treated with care, to say the least! Don't you think so?

Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the neatest, and best original stories or essays and answers to puzzles.

Subject for story or essay this month "Music in School." Must contain not over one hundred and fifty words. Any boy or girl under fifteen may compete.

All contributions must bear name, age and address of writer. (Written plainly, and not on a separate piece of paper) and be received at the JUNIOR ETUDE office,1712 Chestnut Street, Philadelphia, Pa. before the tenth of April. Names of prize winners and their contributions will appear in the issue for June.

Please comply with all of these conditions and do not use typewriters.

Puzzle Corner

ANSWER to last month's puzzle.

1 Star Spangled Banner; 2 America; 3 Largo, Handel; 4 Minuet in G, Beethoven; 5 Spring Song, Mendelssohn; 6 Traumerei, Schumann; 7 "Swanee River," Foster; 8 Minuet from Don Juan, Mozart; 9 Hark, Hark, the Lark, Schubert; 10 Humoresque, Dvorak.

Prize winners, Karolina Beckman, (Age 8) Ala. Harold Seymons, (Age 14) La. George Crawford, (Age 11) Ind.

Honorable mention for puzzles, Mary Harris, Elsa Johnson; Francis Cahill; Cornelia Edwards; Irverna Cahill; Mildred Machtolff; Lucile Colgross; Marvin Walker; John Delanney; Muriel Thomas; Oleta Fern Rudy; Virginia Spieserman; Dorothy Miller; Harold Beeman; Mary Rench; Carl Boehringer; Charles Fashner. Carelessly written answers will not be considered.

A Trip To Town

By Selma B. Albrecht

FILL in the blanks with terms used in the study of music.

After taking the (1) of some windows for which we wanted to buy curtains, we locked the door and put the (2) in our pockets and went to town. We went to a lawyer's office where I had to put my (3) to a (4). On the corner I bought a rose with a long (5). Then we went to a store and bought a (6) which cost 75 cents. Having given the clerk a dollar he returned (7) cents, but he should have returned only a (8). After telling him that he did not (9) right, and that he (10) himself out of fifteen cents, we went to the baker's and bought some of the (11) of life. After having (12) a (13) around our packages we bought about (14) of other things, among them a (15) veil, some writing paper with (16) (17) knife, a (18) iron, a doll that could (19) its head, and a basket to (20) our packages and went home,

Letter Box

Letters have been received from the following, and it is a pity that we have not space to print *all* of the letters—the neatest and most interesting of course are the luckiest ones.

Mildred Kinenld; Farris Armstrong; Mabel Eva Monroe; Ione Talcott; Dorothy Hamm; Dolores Alverez; Katherine Gallivan; Dorothy Failing; Lola B. Woolard; Marguerite Miller; Beatrice Frederick; Leroy Baird; Paul Sullins; Agnes Holm; Emily Woodard; Norma Durand; Marcella Herman; Bertie Fergeson; Ira E. Fuerst; Eloise Davis; Eleanor M. Smith; Lavinia Alexander; Mildred Lee; Fern Craner; Julia Martin; Mary Wyatt; Leona Somerville; Caroline Schneltzer; Florence E. Hill; Mae Dawson; Pauline Sparks; Catherine Haines; Blanch Blackstone; Florence Bagheard; Lola Allee Kish; Frances Burke; Helen Willard; Doris Bawcom; Virginia Greever; Anna Irene Wright.

You notice the date of the closing of the competition is earlier this month, but THE ETUDE will reach you earlier in the future, so you will have just as much time.

Riddles

By Evangeline Close

My first is in *grand* but not in *fine;*
My second is in *grief* but not in *pine;*
My third is in *gig* but not in *cart;*
My fourth is in *whole* but not in *part;*
My fifth is in *go* but not in *start;*
My whole wrote music of "Little Birds";
Sonatas, dances and songs with words.

Answer—Grieg

My first is in *brown* but not in *red;*
My second is in *relate* but not in *said;*
My third is in *after* but not in *before;*
My fourth is in *house* but not in *floor;*
My fifth is in *him* but not in *her;*.....
My sixth is in *skin* but not in *fur;*
My whole is a great composer who wrote
His music with carefulness, note after note.

Answer—Brahms

My first is in *fetch* but not in *bring;*
My second is in *yarn* but not in *string;*
My third is in *caress* but not in *cling;*
My fourth is in *rung* but not in *ring;*
My fifth is in *sour* but not in *sing;*
My sixth is in *throw* but not in *fling;*
And all agree that my whole can sing.

Answer—Caruso

The above riddles may be used at club or class meetings.

Is there a glee club in your school,
Or even one in town?
They're lots of fun
You should have one
Go start one, do not frown!

The leader stands before the Club
And says "now let us sing
A little song
Ding dong—ding dong
How soon we learn the thing."

DEAR JUNIOR ETUDE:

I wrote to you once before, but as my letter was not printed I thought I would write again. I enjoy the JUNIOR ETUDE very much, as it is so entertaining and so useful to those who study music.

I am seventeen, and therefore too old to enter the contests, but I would love to have some one of my age write to me—one who loves music as I do.

From your friend,
DOROTHY STERNOGA (Age 17),
Pelle, Iowa.

DEAR JUNIOR ETUDE:

Just a line to thank you for my pretty prize which you sent me for my essay. I am studying piano, and was the best sight-reader at the examination last year.

Woodstock is a very pretty city and has been called the "Athens of Ontario." I have not seen many letters from Ontario and would be glad to have some one from the States write to me.

Wishing the JUNIOR ETUDE every success, I remain

Your ambitious friend,
JESSIE E. E. GIBSON (Age 14),
Woodstock, Ontario.

DEAR JUNIOR ETUDE:

I love to read the JUNIOR ETUDE and also the violin department for I have been studying the violin since I was nine. I wish you could persuade the music editor of the ETUDE to give more violin pieces.

I was in your city lately and wanted very much to call at your office. Do you welcome Juniors on busy days? My little brother and I earned our vacation money and we went to Washington and saw many interesting government buildings.

From your little friend,
HOLLAND MCTEERE CARTER (Age 13),
Smoaks, S. C.

DEAR JUNIOR ETUDE:

I received the dear little pin and think it is very nice. This afternoon I have been amusing myself by going through all of the old ETUDES we have, which is as far back as 1903, to see how many have the JUNIOR ETUDE in them.

I should like to hear from a girl in the JUNIOR ETUDE whose birthday is in November.

Wishing you success in everything you do. From your friend,
RUTH M. BALDUF (Age 10),
116 W. Frambes Ave., Columbus, Ohio.

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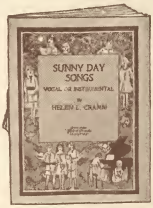

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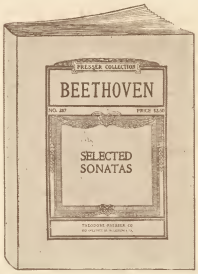

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